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NUMBER 3
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January

Color Gallery:
SPACESHIP DESIGNS

Progress Report:
SIX-MILLION DOLLAR MAN

40 SCI-FI MOVIES MADE FOR TV

SPACE: 1999
New Episode Guide

LATEST NEWS:
Films, Television,
Books, Records, etc.

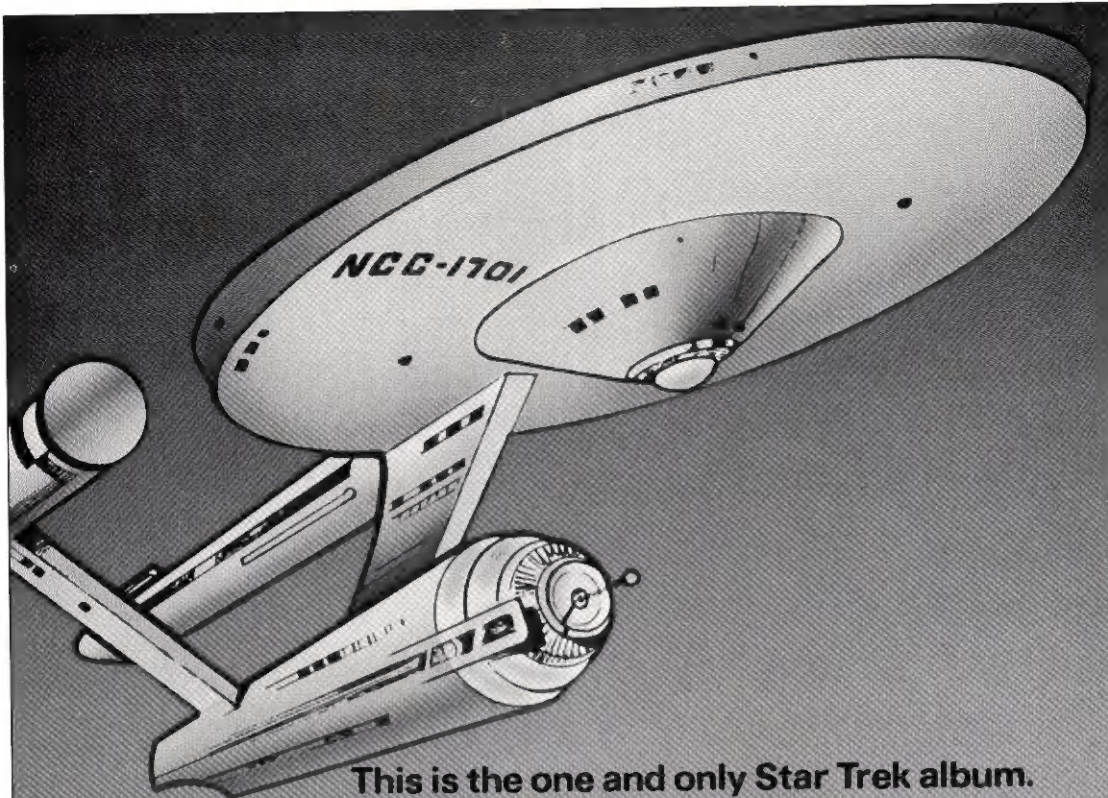
SPECIAL SECTION

CONVENTIONS

**"STAR TREK" CONS HISTORY
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PERSONAL APPEARANCES**

Shatner, Nimoy, Kelley,
Doohan, Nichols,
Takei, Koenig. . . MORE!





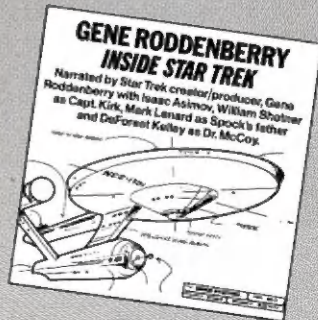
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"Inside Star Trek": The behind-the-scenes stories of the voyages of the starship "Enterprise."

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STARLOG

NUMBER 3

THE MAGAZINE OF THE FUTURE

January, 1977

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About The Cover: If the *Star Trek* caricatures on this issue's cover look familiar to you, there is good reason. Cover artist Jack Rickard's well-received first *Trek* takeoff appeared on the cover of the October '76 issue of *MAD* magazine. Jack's famous caricatures have been appearing on *MAD* covers and inside strips for about fifteen years. You've also seen his work on innumerable movie ad posters. He did the very first ad poster for *The Pink Panther*. More recently, Jack has done posters for *Uptown Saturday Night*, *Let's Do It Again*, and *Norman, Is That You?* He has also completed work on a poster for Peter Bogdanovich's new movie, *Nickelodean*.

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FROM THE BRIDGE

Starting a new magazine like STARLOG is a little like performing a trapeze act in pitch blackness: You do everything as well as you possibly can and hope with all your life that somebody else is out there in the darkness ready to grab your wrists.

After all, until you actually assemble a magazine... distribute it all across the country... wait for letters and sales reports to tell you what the reaction was... you have to wonder if maybe you're the only person in the world who could really enjoy this kind of thing. You hope... but you're not sure.

Well, that's why the letters we've been receiving these last few months have been especially important. We've heard that "STARLOG is the kind of magazine I've always wished for." We've heard, "I'm so glad you don't *talk down* to your readers." We've heard, "...so relieved you take science fiction *seriously*." We've heard criticisms and suggestions, too, but generally we've learned that STARLOG is on target—that what *we* want to do is in line with what *you* want us to do.

Recently we had an experience that was practically surrealistic. We found ourselves surrounded by sci-fi and STARLOG fans. It wasn't a dream, and it wasn't just a flood of mail—these were real live flesh and blood humans. It happened at the Star Trek Bi-Centennial-10 convention in New York City.

Several things surprised us about these thousands of enthusiastic, fun-loving people. First, the age range. Although most were young (teens), some were obviously mature professionals (with youthful spirits), while others couldn't have been older than seven or eight years (with serious minds).

Second, they were smart. Oh, there was definitely a selection of delightful Trekkie-nuts running around. There always is at any con, but by and large, the comments delivered to us in person were sharp, well thought out, perceptive, and knowledgeable. Being science fiction fans ourselves, we had always been of the opinion that this field had a natural attraction for brains (blush), but it's nice to have that notion confirmed by so many intelligent beings.

Third, and most surprising, were the specific requests we heard for future features. There's a tremendous interest in the old *Twilight Zone* and *The Outer Limits* TV series, and some of the kids who asked about these couldn't have been through puberty when the shows were first on the air. We found that we were absolutely right in our resolve never to put out an issue without something on *Star Trek*, but we were really surprised to learn that the same should be true of *Space: 1999*. There are more 1999 fans among the Trekkies than you might suspect.

That "close encounter" with our readership was wonderful. Few magazines have had such an experience. That, along with our morning mail, has told us there is definitely someone out there in the darkness ready to grab our wrists and hang on. We want to share this knowledge with you, our readers, simply because you, too, may have wondered whether you are alone in your enjoyment of the romantic visions of the future that science fiction offers. You may have thought that this is a secret little pleasure that couldn't possibly mean that much to anyone else.

Wrong, dear friend. Science fiction has inspired and uplifted virtually every scientist alive... every person, whatever his profession, who thrills to new frontiers, to the risks of experimentation, to the dangers of the unknown. At a convention, such as the one we attended, that point is clear, and that is one of the seldom-mentioned reasons that conventions are important to the individuals who attend.

It's also one of the reasons we are devoting a main section of this issue to Conventions. The stories that begin on page 24 are our way of sharing the experience with readers who have never had the pleasure of mingling with thousands of other excited science fiction fans. It's also our way of saying thanks to the readers who have told us in letters and in person how to make STARLOG a magazine they love... and in so doing have contributed to making it their own.

David Houston / Editor-in-chief

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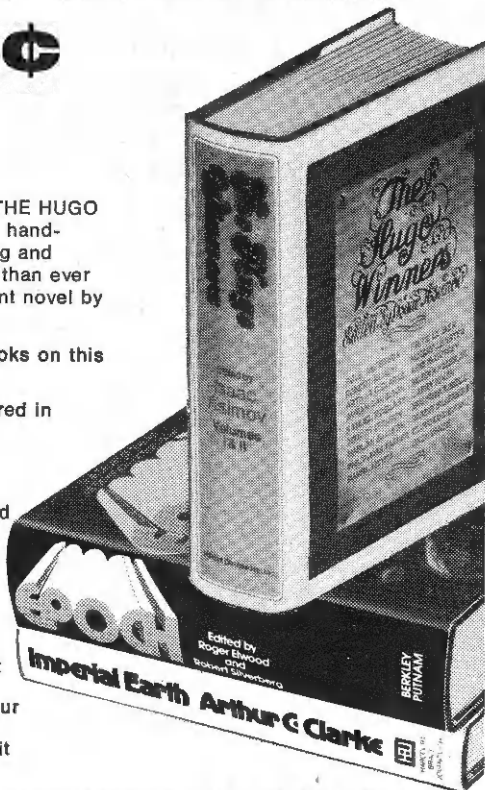
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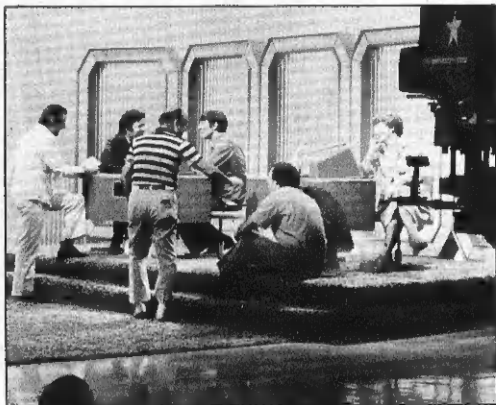
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LATEST NEWS FROM THE WORLDS OF SCIENCE FICTION

LOG ENTRIES



SO NEAR AND YET SO FAR

A scant day before the *Star Trek* Bi-Centennial-10 Convention (see story, page 24), Leonard Nimoy was in town but couldn't make it to the convention due to his hectic schedule. The event that brought him to town was an historic first, though: Leonard and William Shatner were guest players on ABC's *\$20,000 Pyramid*, and it was the first time that they have appeared together on the same television stage since *Star Trek* filmed its last episode seven years ago. The reason that he couldn't make it to the convention was that he was touring in the play *Sherlock Holmes*, which also stars Alan Sues. Any guesses as to which character Leonard played?

NEXT FROM MGM: *TIMESCAPE*

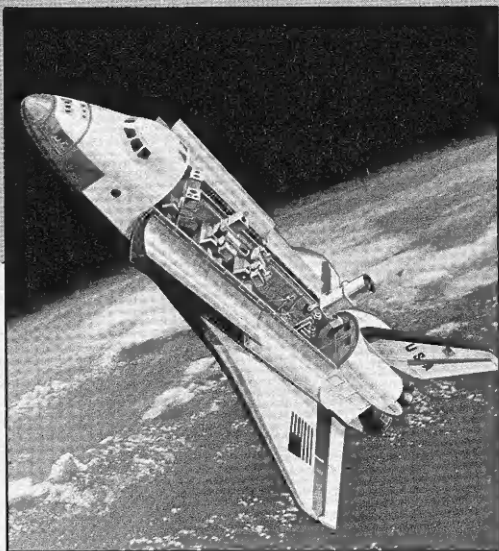
Saul David—who brought us *Logan's Run*—is hard at work on a new film, *Timescape*, which is being scripted by David and Simon Winchelberg—to be filmed here and in England (if early plans pan out) in 1977. The story is “a contemporary adventure drama dealing with the dimensions of time as it relates to events of the past and future.” Saul David said the movie will contain some of the elements of *Logan's Run* but will be “farther out, intellectually.”

MORE MINIATURIZATION

Jerry Zeitman—who has just completed filming *Damnation Alley*—has announced that among his future projects will be a movie to be called *Cold War*—about a group of people reduced in size who have to battle insects and the like in an ordinary (huge) garden.

INFRA-MAN

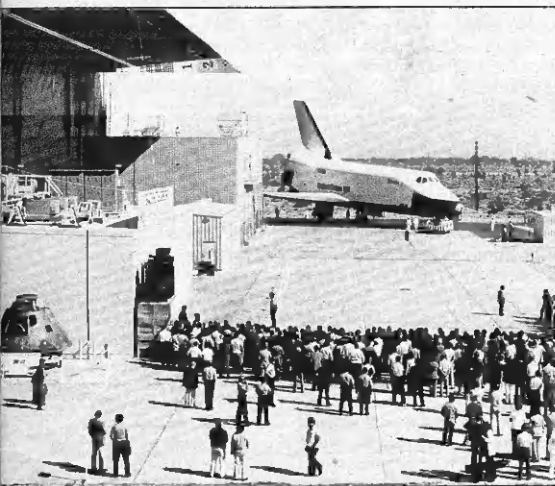
The Shaw Brothers—producers of many of the kung-fu action flicks—have moved into the sci-fi and comics realm with their new *Infra-Man*. Said one review: “Infra-Man is a screen personality who should leave the juvenile audience pop-eyed, especially when he does his Superman bit, donning his red costume and flying into the fray with his fists sparking electronic thunderbolts. The running fracas between the Demon Princess and her monster cohorts on one side and the earth forces led by Infra-Man culminates in a humdinger of a climactic battle that is a combination of kung-fu and the latest scientific rays . . .”



Artist's rendering of the shuttle in action.



Above: On hand for the roll-out were, left-to-right: Dr. James B. Fletcher (NASA administrator), DeForest Kelly, George Takei, Nichelle Nichols, Leonard Nimoy, Gene Roddenberry, Walter Koenig.



Photos: NASA

NASA UNVEILS THE ENTERPRISE

On September 17, the world's first re-usable space craft was rolled out of its hangar at Palmdale, California, and was christened the "Enterprise" to the *Star Trek* theme song. In the invited audience were Gene Roddenberry, Leonard Nimoy, DeForrest Kelley, Nichelle Nichols, George Takei, and Walter Koenig, who all had very gratified smiles: the name was changed almost at the last minute by President Ford in response to a massive letter-writing campaign mounted by *Star Trek* fans all over the country.

The Space Shuttle system consists of the Orbiter (the Enterprise), a large liquid-fuel tank that will not be recoverable, and two re-usable solid-fuel boosters. The Shuttle is designed to be used as many as one hundred times on missions ranging from an average of seven days to as much as a month, with a two week turn around and preparation period for the next flight. In the words of James C. Fletcher, NASA administrator, "Any discussion of future space initiatives must start with the Space Shuttle, the key to opening up near space to quick, easy, and economical access.

"With the Space Shuttle, operations to and from low-altitude Earth orbit—for both manned and unmanned exploration, science and applications—will become routine and relatively inexpensive."

NASA and the Pentagon are already pushing Congress and the President for funds to construct two or three more Shuttles, but both agencies are beginning to meet increased opposition, led by Walter Mondale. Opponents say that the Shuttle will be used to "make work" and thus to spend increased money on space exploration. No small part of the questions are concerned with the Shuttle's ability to be used militarily, examining up close Soviet spy satellites and even (though the Pentagon denies this) as a nuclear bomber.

Regardless, the Shuttle promises a tremendous diversity of missions. NASA has reportedly come up with over five hundred possibilities, including: satellite placement, maintenance, repair, and retrieval; placement of scientific labs in orbit (establishing an optical telescopic observatory above the atmosphere will for the first time be feasible); and delivery and construction of powered space vehicles for missions to deep space.

The reported cost will be in the neighborhood of ten million dollars per mission, according to NASA estimates, even though the agency quoted a price of around twenty million to a European consortium which is working on a manned laboratory designed to be placed in orbit by the Shuttle. This is still in marked contrast to the average of thirty million per throw-away rocket launch at present.

To get down to specifics, the Enterprise is 122 feet in length, has a wingspan of 78 feet, an empty weight of 150,000 pounds, and is capable of carrying a payload of 65,000 pounds into an orbit ranging from one hundred to two hundred miles. The Enterprise will not be the first Shuttle to go into orbit, but will be used to make the necessary atmospheric flight tests. The second orbiter, OV-102, will make the first orbital flight in March, 1979, if everything goes according to schedule. The Enterprise will probably make its first space flight sometime in 1983.

IN THE NAME OF SCIENCE

In a laudable attempt to curb rising trends toward mysticism, occultism, and pseudoscience, a large group of highly-respected scientists has formed a Committee to Investigate Claims of Paranormal and Other Phenomena, which will publish a journal, "The Zetetic."

The first target of the group is astrology, and they have already fired their first volley of intellectual cannonballs. Their reasoned position on the pseudoscience has been published in various magazines, including "The Humanist" and "Science News". It was signed by 186 prominent scientists.

Among the 40 members of the new Committee are astronomers Carl Sagan, George Abell, and Bart Bok; philosophers Brand Blanchard, Anthony Flew, Sidney Hook and Ernest Nagel; authors Isaac Asimov, Daniel Cohen, L. Sprague DeCamp, Charles Fair, Martin Gardner and Philip J. Klass; psychologists Ray Hyman and B. F. Skinner; and magician James Randi.

If you wish to subscribe to the journal, send \$10 to "The Zetetic," 923 Kensington Avenue, Buffalo, New York.

LEONARD NIMOY'S FIRST ALIEN ROLE



Mention the name Leonard Nimoy and the image of *Star Trek's* Mr. Spock is sure to come to mind. Contrary to popular belief, the Vulcan Science Officer, however, was *not* Leonard Nimoy's first alien role!

Back in the fifties, Republic Pictures, then a perennial producer of movie serials, turned out a sci-fi oriented chapter-play entitled *Zombies of the Stratosphere*. The "Zombies" of the film's title were actually aliens from another planet bent on taking over the Earth. Nimoy was featured (in a rather small role) as one of those aliens.

Overall, the serial itself was not very impressive. Today, Nimoy probably considered his part in it as just one of the many strange roles actors often take when first starting out in the business. Since *Zombies of the Stratosphere*, *Star Trek*, and *Mission Impossible*, Leonard has gone on to play a large variety of roles ranging from the stoic Sherlock Holmes to the tragic/comedic Tevye in *Fiddler on the Roof*.

Zombies of the Stratosphere has been retitled *Satan's Satellites* for television showing. So, if you ever notice that it's scheduled, don't pass up getting an early glimpse of an alien Leonard Nimoy.

STAR TREK MOVIE UPDATE

In a departure from his earlier plans (discussed in *Starlog* #2), Gene Roddenberry presently has two English writers developing the screenplay for the proposed full-length *Star Trek* feature movie. A spokesman for Jerry Isenberg, executive producer, said, "Paramount has hired Alan Scott

and Chris Bryant to write the film's screenplay. They've moved from England to Los Angeles in order to enable them to work closely with both Gene Roddenberry and Jerry Isenberg. Some of their past credits include having written such films as *The Girl From Petrovka* and *Don't Look Now*.

"A director for the film has also been chosen. In a joint decision between Mr. Isenberg and Mr. Roddenberry, Phil Kaufman has been chosen to direct the *Star Trek* movie. Phil Kaufman is the same man who also directed the films *The White Dawn* and *The Great Northfield Minnesota Raid*."

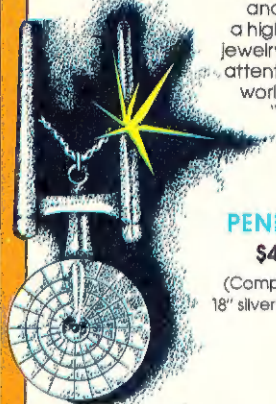
This certainly is heartening news to *Star Trek* fans, but one thing noticeable is that neither the film's writers nor the director have had any significant experience with science fiction. Considering that most mainstream artists do not

(Continued on page 12)

STARLOG SHOWCASE

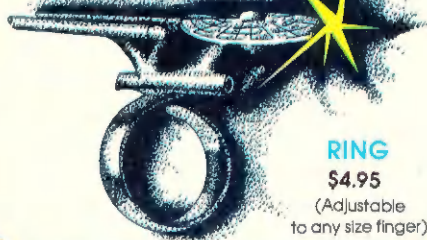
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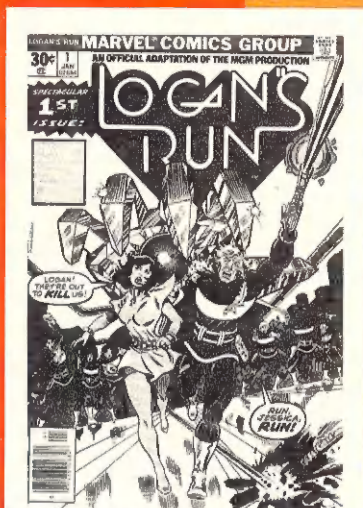
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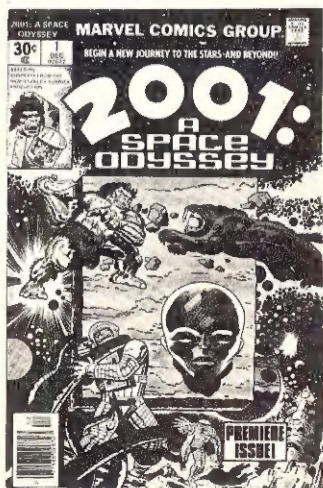
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NEWSFLASH!!!

FROM FILM TO COMICS...



© 1977, Marvel Comics



© 1976, Marvel Comics



"Wonder Woman" © 1970, National Periodical Publications

By HOWARD ZIMMERMAN
and JIM BURNS

Hot flash for science fiction fans: there is a genuine first in the making. Both Twentieth Century Fox and Marvel Comics are hard at work developing the same property. Fox is producing a science fiction epic called *Star Wars*, and Marvel has acquired rights to adapt it into a six-part comic book series.

Star Wars deals with a galactic war in the future when the Earth has been completely forgotten. Marvel and Fox have picked the same artist, Howie Chaykin, for their projects. Chaykin has done the promotional art for the film and will also be drawing the comic book; Roy Thomas will do the scripting.

Much of Chaykin's previous work has been in the science-fiction/fantasy field. For DC comics he created and drew *Iron Wolf*—sort of a combination of John Carter and Buck Rogers; for Marvel he has done

Monark Starstalker, an intergalactic bounty hunter, and most recently he drew *Gideon Faust—Warlock at Large* for Star★Reach Productions.

Of course, making comics from movies and movies from comics is not new: it is the co-production that is unique. In the past, comics have served as the springboard for a number of excellent science fiction ventures.

Flash Gordon, that ageless space hero who caught the imaginations of millions of Americans in the 1930's through the Universal Studios serials, was a daily newspaper comic strip character for years. Decades later, *Flash* was done as a series of comic books, completing the cycle. *Superman* also started his career in a daily strip and has been treated in just about every medium: comic books, serials, movies, a TV show, and a Broadway play. *Barbarella* got her start as well in a daily strip in French newspapers.

...AND BACK AGAIN



"Superman" © 1976, National Periodical Publications

It has also worked the other way around. There have been numerous comic book adaptations of classic science fiction movies, some of which are themselves adaptations from other media. *When Worlds Collide*, *Destination Moon*, *War of the Worlds*, *The Time Machine*, and *Planet of the Apes* have all appeared in comic book form. *Planet* is a current series being done by Marvel as a black and white 75c magazine and a 30c regular color comic.

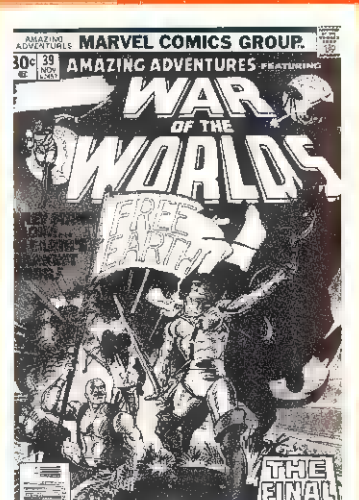
The comics have adapted science fiction TV shows too. Gold Key comics are still publishing reprints of their two series, *Lost in Space* and *Star Trek*. Charlton comics has the current TV field covered with both a black and white magazine and a regular color comic for *Space: 1999* and *The Six Million Dollar Man*. (I wonder if we'll see the *Bionic Chicken* on the stands?)

The most ambitious effort of this sort to date is Jack Kirby's adapta-

tion for Marvel Comics of MGM's *2001: A Space Odyssey*. This was produced as an over-sized, full-color, \$1.50, one-shot special. They are also producing a regular 2001 series as a sequel to the movie and the special. Only Kirby would have the audacity and the talent to attempt such a project.

Other science fiction adaptations are also in the works at Marvel. They are adapting *Logan's Run*; the first issue is scheduled to hit the stands in October. Artists George Perez and Klaus Janson (who illustrate *The Fantastic Four*) will be doing this one. Marvel is also trying to negotiate for the rights to *Forbidden Planet*. This is the classic science fiction film from 1956 that introduced "Robby the Robot."

So be on the lookout, science fiction fans. If you missed the movies, pick up on the comics. Or, if you miss the comic adaptations, catch the movies. On guard and good hunting! ★



© 1976, Marvel Comics



© 1967, King Features Syndicate, Inc.

LOG ENTRIES

(Continued from page 8)

understand science fiction's basic elements (a point which several of Hollywood's past science fiction efforts have made painfully clear), the capabilities of Scott, Bryant, and Kaufman remain to be seen. We can find reassurance, however, in the fact that Roddenberry, serving as the film's active line producer, will have a strong hand in the film's final content.

As mentioned in *Starlog's* last issue, Paramount has been negotiating with both William Shatner and Leonard Nimoy to make firm commitments on appearing in the *Star Trek* film. According to Roddenberry, Paramount has been successful in signing William Shatner, to repeat his original

role of Captain Kirk. Shatner reportedly made sure that his contract contained a clause stating that if he doesn't approve of the film's screenplay, he does not have to appear in the movie.

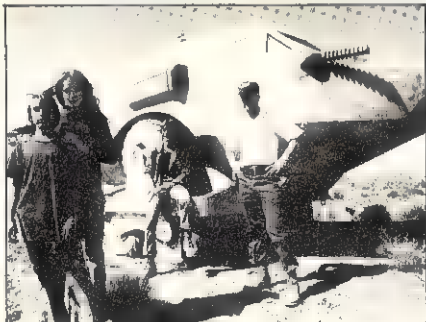
Incidentally, as indicated by the preceding information, Paramount has *again* pushed back the film's *starting* production date--from January 1977 to sometime next spring. Roddenberry told STARLOG that since the film's director has been chosen, we need only wait for completion of the screenplay before Paramount gives the go-ahead on set production, costume design, and other related areas of production.

Damnation Alley



UNITED ARTISTS' CARRIE

United Artists' latest release is the para-psychological thriller, *Carrie*, starring, in the title role, Sissy Spacek and ■ Carrie's mother, Piper Laurie. The story is about a pretty high school girl who is victimized both by her schoolmates and by her fanatically religious mother. Carrie is elected queen of the prom, and everything goes just fine until some girls decide to sabotage her presentation by pouring a quantity of "blood" on her from overhead. This, as it turns out, is one prank too many, and Carrie unleashes on her enemies, the gym, and everything else in sight the full force of her telekinetic powers—powers that she herself hadn't known she possessed. To compound her troubles at school, her mother has been trying to instill in her young and maturing daughter an unnatural fear of sex, and, more especially, men. There's a surprise ending to this tale.



NEW TWENTIETH CENTURY RELEASES

Twentieth Century-Fox has postponed release dates again for all three of its new sci-fi productions. Originally scheduled for early 1977, *Star Wars* is now slated for limited release in seventy millimeter format in ten key cities across the country next November, with general release to follow in December. One source did suggest a Memorial Day release. No one is making any promises, though. *Damnation Alley*, starring Jan-Michael Vincent, George Peppard, and Dominique Sanda, is now to be released in March, 1977. The screenplay evidently differs totally from the *Zelazny* story. . . now sounds like something closer to *Death Race: 2000*, but information is still scanty. Ralph Bakshi's newest animated flick, *War Wizards*, is due in town sometime in February.

SPECTRE

Gene Roddenberry, the creator/producer of *Star Trek*, has signed a contract with Twentieth Century Fox to make ■ two hour movie of the week for NBC television. The film is called *Spectre* and will be produced from a screenplay Roddenberry first wrote ■ few years ago. *Spectre* will be a gothic horror (Continued on page 40)

TREK



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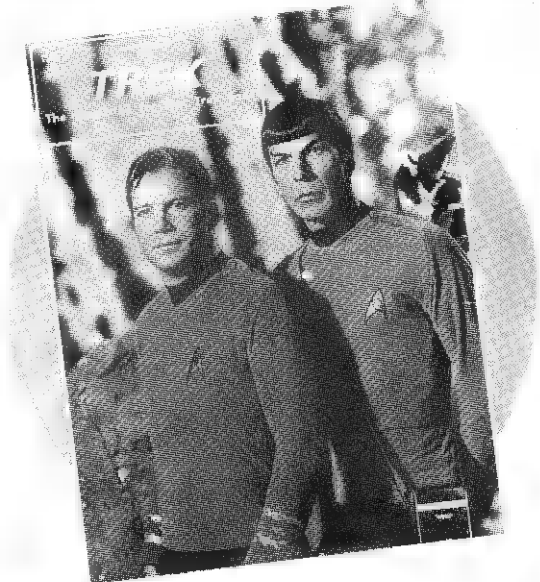
See why Terry Whittier, editor of **Altair** and **Stardate**, says: "I'm terribly impressed by **TREK**'s polish and professional look, informative and well-written prose and beautifully reproduced photographs. Of all the fanzines in Star Trek fandom, **TREK** was the one I most wanted to get."

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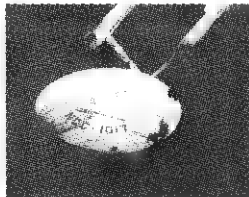
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COMMUNICATIONS

THE PEOPLE

... I have a problem! I bought a copy of STARLOG 1 from our *Star Trek* club's pet bookstore for \$1.50. When the other members saw it, they all wanted a copy. William's Book Store was quickly sold out and despite all efforts, Jerry was unable to get more copies.

Two weeks later, we discovered more copies at another store, selling for \$12.00! We are unable to afford these prices. Our book store never charges more than the list price, but he can't get copies. Why can other dealers get STARLOG 1 and he can't?

Please can you do anything about Jerry's supply problems from your end? Thank you for your time and interest.

Marji Holt
San Pedro, California

Believe it or not, you can do more toward getting STARLOG onto your favorite newsstand than we can. Newsstand dealers don't listen to publishers, but if you and your friends request it... they'll listen! Many dealers may not be stocking STARLOG because there is still a segment of our population that thinks science fiction is enjoyed by a tiny little group of Star Trek freaks. You can open their eyes.

SPACE: REVERBERATIONS

... Just a few words to comment on your second issue of STARLOG. The article and photo section devoted to *Space: 1999* was fantastic! In the future, I would like to see more articles, more color photos, character profiles, and backgrounds on *Space: 1999*.

Larry Bilinski
South Bend, Ind.

Check pages 50 and 51 in this issue and watch for continued features on Space in future issues of STARLOG.

... As a *Space: 1999* fan, I thoroughly enjoyed your informative article. However, I and a lot of my friends disagree with your optimistic view of the recent changes in 1999. Firstly, we disagree that Year One was not very philosophical. Year One was, like *The Outer Limits*, a set of futuristic Grimm's fairy tales, with a moral revealed at the end of each story. Secondly, we disagree that the "mysterious unknown force" is a bad concept. Kubrick's monolith in 2001 is of that genre, and it allowed each viewer to interpret the meaning of it in his/her own way. Diversification of interpretation is the essence of art...

Ted Hruschak
Cleveland, Ohio

... Thank you for the article (and wonderful pictures) on *Space: 1999*. There are some small details that I would like

cleared up. How is it possible that the Uranus Probe was launched in 1986 ("Dragons Domain") if you say that Moonbase Alpha was inaugurated in 1988 and became fully functional in 1997? Your article states that in Jan., 1999, Commander John Koenig replaces Gorskie as commander of Alpha? Not so! On "Breakaway" we saw that Commander Koenig comes to Alpha on September 9 and Commissioner Simmonds tells him that Gorskie was relieved an hour before... What happened to Barry Morse who played Victor Bergman?

S. Kalinkowitz
Brooklyn, New York

According to ITC, (our source on all such matters), John Koenig was sent for in January, 1999, to replace Gorskie. Also, there is no problem with the Uranus Probe as it was launched from the Earth, not Moonbase Alpha. Barry Morse is alive and well; it's Victor Bergman whose mechanical heart failed.

... I thought your article on *Space: 1999* was excellent, but a few things bothered me. I read the book series and I gained a great deal of insight into the series. The book says that Koenig was the ninth commander of Alpha. I don't see how a base can have nine commanders in two years when the commander before Koenig was commander for only three years before Koenig returned.

Karen Rubinson
Cedar Grove, New Jersey

Again, according to ITC, your information is incorrect. The book series was based on the TV series and nowhere in the shows is it mentioned that there were nine commanders of Alpha. This was probably a use of 'poetic license' on the part of the book's author, E.C. Tubbs.

... I agree wholeheartedly with you on your *Space: 1999* article. I watch the show every week and there have been some well-done episodes, but the majority of them do not make sense. But I really enjoy the wizardry of Brian Johnson. Is he the same person who did the visuals for 2001?

Larry D. Ames
Sunset, Utah

Brian Johnson is indeed the same man whose work you enjoyed so much on 2001.

... I just recently bought your first issue of STARLOG. Neither my husband or I want to miss a single issue... I'm always hunting for new material that comes out about *Space: 1999*. Your magazine was the first I've come across telling about these changes. I appreciate the notice about the confusion on *Space: 1999* record albums. Thank goodness I had bought the right one! But there is only one major thing about *Space: 1999* that I have spent months and numerous letters trying to find out. Where can I write Martin Landau and Barbara Bain?

Mrs. Kathy Von Kamp
New London, Ohio

All letters to Space: 1999 personnel should be sent care of Independent Television Corporation, 555 Madison Avenue, New York, New York, 10022. Also, you can now keep an eye out for each of the eight yearly issues of STARLOG.

SCI-FI RECORDS

... In the issue #2 of STARLOG, you had a great article entitled "Music of the Spheres" in which you gave the catalog numbers of many great Sci-Fi albums. Well, on the back cover of the magazine is an ad for a *Space: 1999* record which I must have, but the only information given is that it's put out by RCA. Can you tell me anything else? Thank you.

Alice Kalinda
Sidney, Ohio

Like magazines, current records can be obtained by any retail store. All a customer has to do is ask the manager. The Space: 1999 music score recorded by RCA (ABL 1-1422) is now available across the country. We forward all letters concerning records to the companies involved, however many of the albums mentioned in the "Music of the Spheres" article are rare, out-of-print, unavailable items... sad to say.

TV SCI-FI STARLOG

... I hope that you will do a feature on Sci-Fi TV programs—Captain Video, Tom Corbett, Space Cadet, etc. As a Trekkie, I found the Collectors' Section on *Star Trek* very well done and enjoyable.

Leona Thibault
Melrose Park, Ill.

In a word: yes. We will certainly be covering the field of TV-SF in future issues.

TREKKIES: ATTENTION

... I'm the editor of a *Star Trek* fanzine here in California. So many sci-fi people still frown on *Star Trek*, even editors of sci-fi magazines. The cover picture was great and I just recently bought a poster of it at a *Star Trek* con. Your feature on *ST* was very good—one of the best I've ever seen... You went into some of the depth that makes *ST* so immortal, and you handled it well. I hope you continue your first-rate coverage of *Star Trek*. I don't think anyone could have too much of it.

Gina Martin
Lancaster, Ca.

... Congratulations on the best Sci-Fi magazine ever! I first saw your magazine at the recent *Star Trek* Bi-Centennial-10 Convention, and am I ever glad that I did. At the convention it was decided that NASA's first space shuttle scheduled for launch should be named the U.S.S. ENTERPRISE. If enough people were to write to NASA officials and construction contractors and to anyone connected with the shuttle, then perhaps the starship

Enterprise would become a reality.

Robert R. Rozek
Roselle, New Jersey

... Our club's convention committee is planning a *Star Trek* Con for August 12, 13, 14, 1977; we just started into the planning stages. . . The *Star Trek* Club of South Bend has a monthly newsletter (The Communicator) and is planning a magazine. We are willing to correspond with other clubs or fans that would like to submit ideas on how to make our convention or our magazine work.

Phil Patnaude
President
The *Star Trek* Club of South Bend

Before you move your proposed convention out of the planning stages, we suggest that you check Joan Winston's article in the special Convention section of this issue. This is not meant as a discouragement, just a word to the wise.

TOPSY-TURVY EAGLE?

... I was very pleased to see the new edition of STARLOG. When I glanced through, I noticed a very unusual picture on page 41. Before I panicked, though, I looked very carefully, smiled, and found that the Eagle was flying upside down! I don't think Capt. Alan Carter is that spirited. Other than that, the magazine was informative and uplifting.

Patricia Finley
Crossville, Tennessee

Uh, we must have assumed that there is no "up" in a weightless state. But, in order to satisfy all points of reference, we also printed the photo "down" on page 33.

REAR VIEW MIRROR

... Just picked up a copy of your new mag STARLOG and had to write as quickly as possible. I have several suggestions that I feel will help. The color section should stay by all means. The more details and trivia you can put in the better. When you've reported on a new film or TV show you should try and follow it up to let us know how its coming along in case it gets canned or something.

Hilliard L. Ballard
Horse Show, North Carolina

We certainly agree with your suggestions. Follow our follow-ups in future issues and let us know when you feel we've omitted something.

... I would like to see interviews with such greats as: Isaac Asimov, Robert Heinlein, Harlan Ellison, Ray Bradbury. . . Don't forget that other medium of communications, comic books. Let's have interviews with such writers as: Gerry Conway, Len Wein, Tony Isabella, Steve Gerber, Denny O'Neill, Roy

Thomas. How about a regular feature on things that have become common items in all media. Example: Asimov's Three Laws of Robotics; Star Ship Cruisers.

John J. Paine

Just keep your eye on STARLOG. It may take us a while to incorporate all of your suggestions into STARLOG, but we will examine all good suggestions for future feature ideas.

... I have a similar problem to F. Rushton (who wrote to you last issue complaining about "having no real association with an organized group.") It seems like Massachusetts and the rest of New England is separated from the rest of the country. I would like to know where to write to get more info on what's happening in the LOCAL area.

Shaun McCusker
Northampton, Mass.

Send your comments, questions, and complaints to _____

STARLOG MAGAZINE—Letters
180 Madison Avenue, Suite 1503
New York, New York 10016

Keep your eyes on STARLOG's letters pages for fan club info. We will announce all events that your fellow readers inform us of.

... My favorite article in this issue (#2) is Flash Gordon. In future issues I would like to see "The Buck Rogers Story" of the pulps, comics, radio and movies. . .

Benjamin C. Montague
Detroit, Mich.

We are also fond of the adventures of the original space hero here at STARLOG. You can rest assured that his 25th Century exploits will be fully examined in a future issue. (Continued on page 65)

STARLOG QUESTIONNAIRE

Each issue we ask our readers to join us in the planning of future STARLOGs. Please fill out the Questionnaire below (or write answers on a separate piece of paper) and send it to us today.

With your ideas, your likes and dislikes, your suggestions for upcoming issues, STARLOG will continue to grow into the kind of science fiction publication you really love.

The volume of mail we receive makes it impossible for us to reply to letters individually, but all Questionnaire answers are considered seriously, and letters of general interest may be selected to appear in future Communications.

Let us hear from you . . .

Mail to: STARLOG Magazine
180 Madison Avenue, Suite 1503
New York, N.Y. 10016

(1) My age is _____

(2) My three favorite magazines are _____

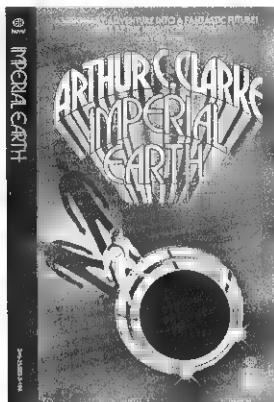
(3) My favorite article in this issue of STARLOG is _____

(4) My least favorite feature in this STARLOG is _____

(5) In future issues of STARLOG, I would enjoy seeing the following subjects, personalities, writers, movies, TV shows, etc. _____

Don't want to cut this page? Write on a separate piece of paper.

SCI-FI LIBRARY



IMPERIAL EARTH

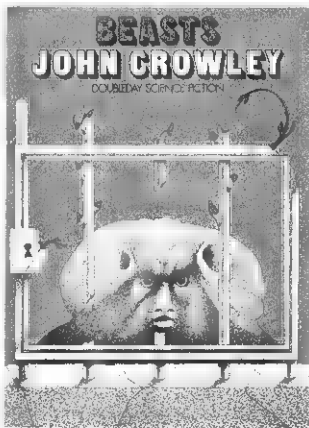
Ballantine's big news is the November release of Arthur C. Clarke's *Imperial Earth* in paperback (\$1.95). The hardbound edition has received a tremendous reception, and the higher-ups at Ballantine are hoping that Clarke's newest will outsell *Rendezvous with Rama*. The story is a prophetic look at the world at the time of America's quincentennial, 2276. Poverty and social strife have supposedly been done away with, but the story concerns itself with the visit of the hereditary ruler of Titan to Earth to honor the five hundredth birthday.

MORE FROM ASIMOV

What do you mean: more Asimov? Science Fiction's most prolific writer has a couple of compilations out, published by Doubleday. One is a collection of essays written originally for *The Magazine of Fantasy and Science Fiction* entitled *The Planet That Wasn't* (206 pages, \$7.95); the other is a group of short stories, essays, and mental meanderings called *The Bi-Centennial Man* (211 pages, \$6.95). Ironically (or, perhaps with Asimovian glee), he begins this volume with a tribute to Judy-Lynn del Rey, a senior editor at Ballantine, in a publication of Doubleday's.

NEW FROM DOUBLEDAY

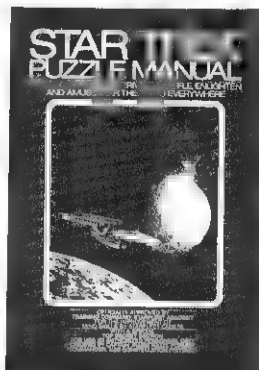
Doubleday has published a team effort by two of the top writers in the field, Philip K. Dick and Roger Zelazny. The work, *Deus Irae* (which roughly translates as "Angry God") concerns the torturous journey of a quadriplegic heretic assigned the mission of finding God. Let it be added that the god is supposed to be flesh and blood and the (a) survivor of the general holocaust that has destroyed at least the United States, if not the world. Also new in hardback is Gordon Eklund's latest work, *The Grayspace Beast* (183 pages, \$5.95). Eklund was the winner of the 1975 Nebula Award in the category of short fiction.



A BEASTLY BOOK

John Crowley's new book, *Beasts* (Doubleday, 184 pages, \$5.95), is one of the finest recent works that extrapolates from the very latest scientific research into a possible future reality. The premise of the story is that the United States has been sundered by civil war into mutually antagonistic federations and city states. Combined with the general and ongoing deterioration of the once-high technological state of affairs, is the existence of several very strange, and intelligent creatures—the results of irresponsible genetic research undertaken by scientists just before the fall. These creatures were made by combining the genes of man and various animals and then raising the results in labs. Most of these were either unable to live, protoplasmic monstrosities, or sterile. One, however, was successful—the combination of man and lion, a leo—and was later released to multiply and increase its own kind. This well-told, suspenseful story

entered the market, in an ironic coincidence, about the same time as the news stories of the synthesizing of a working gene. Less publicized was the denial by the Cambridge City Council to Harvard University of permission to build a lab to be used to study genetic technique called recombinant DNA. According to an Associated Press report, "Scientists doing this work link together genes from different organisms, and Cambridge officials feared the creation of dangerous, unknown substances." The future is only just around the corner!



THE STAR TREK PUZZLE MANUAL

The Star Trek Puzzle Book (Bantam, 128 pages, \$5.95) has been issued "for the improvement of mind skills by Starfleet Cadets" and includes enough puzzles, mazes, trivia questions, and word and math games to delight, stump, and challenge "cadets" for many hours. Also contained is a "Top Secret" section of classified information—which should only be shown to other cadets. The book was compiled by one Captain James Razzi, supposedly former Commander, U.S.S. Constellation (Retired).

(Continued on page 65)

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production values that bear comparison to those of "2001"

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N.Y. TIMES BOOK REVIEW.

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40-MOVIES-40

Science Fiction Films Made for TV

By TOM ROGERS

The movie-made-for-television format is in many ways *ideal* for science-fiction. In minimizing spectacle, the small-screen emphasizes the intellectual, the emotional, the personal. While a 50-foot-wide 70 millimeter picture discourages the use of close-ups (and, consequently, dialog), television's table-top picture requires frequent close-ups for clarity. Contrary to popular belief, television is the more intellectual, *idea-oriented* medium—the more literary medium. True, not all theatrical movies are devoid of ideas, and not all TV shows are literate; but the potentials are there, built in. The sci-fi TV-movie format is still in its infancy; it hasn't really caught on yet. But it will . . .

Science-fiction movies made specifically for television have not been around very long. The earliest one was released in 1968, and to date only about 40 have been televised. More than one third of these productions were pilot films for projected series, but only six were ever sold to the networks.

Unfortunately, most TV features have been televised only once or twice. Therefore, whenever one is shown that you have not seen—even if it is a first run—watch it. You may never again get the opportunity to do so.

(Some of these movies are discussed below, and the rest are listed at the end of the article.)

Although Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* is generally considered to be a horror classic, rather than a science fiction tale, it fits into both genres. The two-part TV adaptation, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1968), stars Jack Palance in the immortal dual role, and the actor plays the part in his familiar fierce manner. His portrayal of the kindly scientist, Jekyll, is acceptable, but his version of the psychotic murderer, Hyde, is disturbingly convincing. Alas, very little in the way of special effects appears herein, and the makeup is hardly worth mentioning. However, the script is a competent one, and the few deviations from the original manuscript tend to be overall improvements.

ABC-TV aired its own two-part version of Mary Shelley's terror classic, *Frankenstein* (1973) on late-night television. This version was the closest adaptation ever made, but it was also one of the cheapest. The three-hour presentation was shot on videotape, and this, coupled with the Dan Curtis music left over from *Dark Shadows*, made it appear rather inferior and unprofessional. Overlooking this, though, it was not a bad film. The script and acting were good, and the revised ending was quite moving. Robert Foxworth was a good choice for the infamous doctor, and newcomer Bo Svenson did a fine job as the literate Monster.

The unpleasant thing about the two-part, four-hour presentation of *Frankenstein: The True Story* (1973)

Left: The birth of the Questor android. This 1973 Roddenberry production was certainly a high-point in made-for-TV science fiction. The android's mission — to prevent the Earth from self-destruction. Improperly programmed, Questor seeks the aid of a human scientist to help him cope with humanity.



Photo: N. B. C.

is that it differs so drastically from the original tale. However, it happens to be ■ very expensive, elaborate, intelligent, well-acted, beautifully done motion picture. For example, amid ■ fantastic display of Universal special effects, a handsome "Monster" is brought to life; later on, a beautiful female, named "Prima," is also created. The production contains some very brutal scenes that somehow got past the TV censors—such as when the Creature, whose body has begun to decay, rips Prima's head off. Surprisingly enough, the ending is more faithful to the original than any other film has ever been.

Disregarding *Star Trek*, Gene Roddenberry's *The Questor Tapes* (1973) is his finest sci-fi effort. It deals with ■ android, Questor, whose mission is to prevent mankind from destroying Earth. He is the last of his line, and, unfortunately, he has been improperly programmed. The incredibly powerful, super-intelligent android agent from another world seeks the company of ■ mortal scientist who provides the gullible robot with the ability to cope with humanity. Apparently, NBC wanted to buy the show, but Roddenberry refused when they insisted that the human companion be dropped. He didn't want ■ fantasy version of *The Fugitive*, and they did. Thus, tragically, *Questor* has never been seen again.

ABC's memorable entry, *The Six Million Dollar Man* (1973), has been the most successful of all made-for-TV sci-fi movies. The weekly program is still airing, and it has even resulted in the first and only science-



Above: Lee Majors—posing in ■ actual NASA prototype reentry vehicle from the first *Six Million Dollar Man* movie pilot.



Photo: A.B.C.

Tom Hallick and Sam Groom in *The Time Travelers*. They have journeyed back in time to find the cure for ■ modern-day plague. Their destination is Chicago: the day before the infamous fire. Here they desperately search for the time portal back to the present.

fiction spinoff: *The Bionic Woman*. Both shows are extremely popular, and they have been renewed for the 1976-77 season. The pilot film, which is reasonably faithful to Martin Caidin's book, *Cyborg*, is the saga of Steve Austin's tragic accident, the political decision to try bionics to restore him, and his inner conflict over considering himself "only half a man." Dramatically, it is superior to any of the episodes of the later series. And the "bionics" concept is realistically explored (see story, page 56).

Genesis II (1973), Roddenberry's first pilot for Warner Brothers, begins in the year 1979, and quickly moves into the mysterious 22nd century. Like Buck Rogers, the hero—Dylan Hunt (Alex Cord in the role)—wakes up in the post-holocaust world of the future. He joins ■ American community of ultra-pacifists called

Pax, and is then hoodwinked into joining a group of mutants who claim to be the local good guys. Learning that his new hosts are evil, Hunt manages to blow up their atomic power plant. Finally, he is accepted back into the folds of Pax, which appears to be the cultural center of the world. This grim view of the future is very different from the optimistic philosophy of *Star Trek*, and this might be the main reason that *Genesis II* was unsuccessful.

Planet Earth (1974) is an inferior sequel to *Genesis II*. Now, in part two, we follow the further adventures of Hunt (this time played by John Saxon) and his devoted friends. The storyline herein concerns a society that is ruled by militant females. The women treat most of their men like animals, and they keep them in line by administering a drug that turns

Below: *Genesis II* was Gene Roddenberry's first pilot for Warner Brothers. Pictured here is part of the vast underground transportation system used by the descendants of ■ American scientific community, PAX, that survived a world holocaust.



the recipients into abject cowards. Unlike its predecessor, this flick has some very sexy innuendos (a trait which *Star Trek* excelled in), but nothing is ever followed through.

As a movie unto itself, *Killdozer* (1974) is fair; however, it is not a good adaptation of Theodore Sturgeon's fine story. The transition from original tale to script sacrifices the invader's intellect for a dull character study of the hero; he must master himself before he can beat the monster machine. The flick opens by showing ■ glowing meteorite heading toward our hapless planet. It crashes near a construction site on a barren island, and the strange essence within it "possesses" a massive bulldozer. One by one, the workers are slain by the unstoppable metal mauler, until the two remaining good guys figure out how to short circuit it.

Seeing the late-night TV adaptation of the delightful Broadway musical, *It's a Bird, It's a Plane, It's Superman!* (1975), is far less enjoyable than watching the stage play. The quality of the sets is unacceptable, it was shot on videotape, and it is an overall mess; the acting is atrocious, and the music is worse. The main problem is that it was filmed as a play, and not as a movie. Instead of being campy, the production is just embarrassing. It deals

The UFO Incident, done by NBC/Universal in 1975, is based on a real-life account. This superbly done, understated drama, recreates the report of ■ woman who claimed to have been abducted and returned by curious aliens. Here Estelle Parsons in the lead role is being physically examined by two of the aliens inside of the UFO.

Above: Lyle Waggoner as Army Air Corps pilot Steve Rogers and Lynda Carter in the title role of *The New, Original Wonder Woman*. By far the best of the Wonder Woman pilots, it was first shown in 1975 ■ a full-length TV-movie. It is a direct translation of Wonder Woman's origin from comic to film. Strip creator Charles Moulton would be proud.

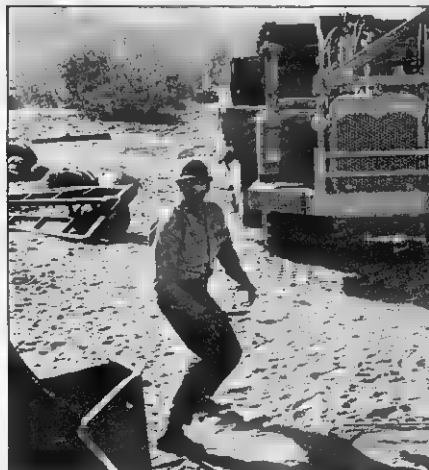
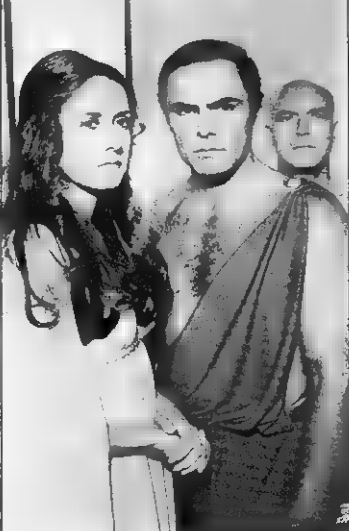


with a Superman who begins to doubt himself; falling into the villains' psychological trap, he starts worrying about whether or not people really need his assistance. The plot is rather interesting and somewhat original, but as a TV entry it needs a lot of help. Most people seem to want to forget about this film (including Gary Grossman, who wrote the definitive book, *Superman: From Serial to Cereal*), but it did exist.

So far, there have been three specials in *The New, Original Wonder Woman* series. ABC-TV has contracted for 11 hours more, which will be shown this season. The pilot film, which was first broadcast as a feature-length motion picture in 1975, is a direct adaptation of Wonder Woman's origin. When it was repeated on the air, it was edited down to an hour in length, and most of the silliness was gone. Actress Lynda Carter was a superb choice for the title character. Other members of the cast are not worth mentioning, mainly because of their intentional tongue-in-cheek performances. The special effects are okay, and the stories are typical (old) adventures of DC's most popular super-heroine. In any event, they are far superior to the first (awful) ABC/Warner Brothers attempt, *Wonder Woman*, back in 1974.

Remotely, *Strange New World* (1975) is yet another sequel to *Genesis II*. But Roddenberry had nothing to do with this production, which is really two episodes in one. In the first part, we learn that one female and two male astronauts have been in suspended animation for about 180 years. When they leave orbit around Earth and land, they find that everything has changed. Soon, they encounter a group of highly cultured clones who are living under the threat of senility. After inadvertently destroying the entire community, the three have their second adventure when they are captured by the warped descendants of game wardens and poachers.

The Invisible Man (1975) pilot was quite entertaining, but the series went downhill from the word "go." The show deals with a husband and wife team of spies/scientists who make good use of the former's peculiarity. In the origin, we learn how Daniel Weston uses his new experimental device to make himself totally transparent. When he exposes himself to the machine a second time, he is unable to reappear. After destroying his creation, he thwarts the attempts of the authorities, enemy agents, and even a nasty old



Above: Clint Walker is being menaced by the alien-possessed construction machine, *Killozer*. This TV movie was adapted from Theodore Sturgeon's fine science fiction story of the same name.



Above left: Kathleen Miller, John Saxon, and Keene Curtis are the trio of astronauts in *Strange New World*. They have returned to Earth after a period of 180 years in orbit in a state of suspended animation.

Left: David Wilson and Lesley Warren in the TV version of the hit musical, *It's a Bird, It's a Plane, It's Superman*. It was not translated into a TV movie, but rather filmed as a stage play: it didn't fly.

blind man, before he reaches a friend who can help him. The film ends when Weston rejoins the institute that wanted to turn his invention over to the military.

Future Cop (1976)—a superior one-shot—bears no relation to ABC-TV's comedy series, *Holmes and Yoyo*; the plotlines just happen to be extremely similar. In *Future Cop*, a dedicated patrolman is unknowingly given a prototype android for a partner. The two get along well until the robot is damaged, and his companion then realizes the truth. Afterward, the officer exploits the abilities of the mechanical marvel for his own gain; later, though, the two actually become friends, and the experimental entity eventually sacrifices itself to stop some murderous thieves. Despite some shortcomings, the flick is a competent one; it might even have made a good series.

The Time Travelers (1976) is a recent pilot that failed. This Irwin Allen "spectacular" deals with two

men who journey back to the day before the infamous Chicago fire. Their hazardous mission is to obtain a cure for the plague that has broken out in modern-day New Orleans. During the course of events, one of the heroes falls in love with a young woman who was destined to die in the conflagration, and to make things worse, he catches the disease. It is not until the fire has broken out that the men find the antidote and return to the present. This, too, could have made a very good series, but something went wrong. It, like the old *Time Tunnel*, now rests in limbo, waiting to be set free.

Turn the page for a
COMPLETE GUIDE
to forty TV-Sci-Fi movies.

COMPLETE GUIDE

Science Fiction Films Made for TV

ALIEN LOVER

(ABC/20th-Fox, 1975): Kate Mulgrew, John Ventantonio, Pernel Roberts, Susan Brown

THE CITY BENEATH THE SEA

(NBC/Warner Brothers): Director, Irwin Allen; Stuart Whitman, Robert Wagner, Richard Basehart, Joseph Cotten

THE CLONING OF CLIFFORD SWIMMER

(ABC/20th Fox, 1974): Director, Lela Swift; Peter Haskell, Sheree North, Keene Curtis, Lance Kerwin

A COLD NIGHT'S DEATH

(CBS, 1973): Director, Jerrold Freedman; Robert Culp, Eli Wallach, James McEachin, Michael C. Gwynne

DEATH IN SPACE

(ABC/Tomorrow Entertainment Inc., 1974): Director, Charles Dubin; George Maharis, Cameron Mitchell, Margaret O'Brien, Robert Walker

DEMON, DEMON!

(ABC/20th Fox, 1975): Director, Richard Dunlap; Bradford Dillman, Juliet Mills, Robert Symonds, Robert Emhardt

THE DISAPPEARANCE OF FLIGHT 412

(NBC, 1974): Glenn Ford, Bradford Dillman, David Soul, Stanley Clay

DISTANT EARLY WARNING

(ABC/Lenjen Prods., 1975): Director, H.W. Kenney; Herb Edelman, Michael Parks, Mary Frann, Tony Geary

DR. JEKYLL AND MR. HYDE

(NBC/Rosen Prods., 1973): Director, David Winter; Kirk Douglas, Susan Hampshire, Michael Redgrave, Donald Pleasence

EARTH II

(ABC/MGM, 1971): Director, Tom Gries; Gary Lockwood, Scott Hylands, Hari Rhodes, Mariette Hartley

FRANKENSTEIN

(ABC/Dan Curtis Prods., 1973): Director, Glenn Jordan; Robert Foxworth, Susan Strassberg, Bo Svenson, Heidi Vaughn

FRANKENSTEIN: THE TRUE STORY

(NBC-TV/Universal, 1973): Director, Jack Smight; James Mason, Leonard Whiting, Michael Sarrazin, David McCallum

FUTURE COP

(ABC/Paramount, 1976): Director, Jud Taylor; Ernest Borgnine, Michael Shannon, John Amos

GARGOYLES

(CBS/Tomorrow Entertainment Inc., 1972): Director, B.W.L. Norton; Cornel Wilde, Jennifer Salt, Bernie Casey, Grayson Hall



GEMINI MAN

(NBC/Universal, 1976): Director, Sutton Roley; Ben Murphy, Katherine Crawford, Richard A. Dysart, Paul Shenar

GEMINI II

(CBS/Warner Brothers, 1973): Director, John L. Moxey; Alex Cord, Mariette Hartley, Ted Cassidy, Percy Rodrigues

THE IMMORTAL

(ABC/Paramount, 1969): Director, Joseph Sargent; Christopher George, Jessica Walter, Barry Sullivan, Carol Lynley

THE INVISIBLE MAN

(NBC/Universal, 1975): Director, Robert Michael Lewis; David McCallum, Melinda Fee, Henry Darrow, Jackie Cooper



IT'S A BIRD, IT'S A PLANE, IT'S SUPERMAN!

(ABC/Norman Twain Prods., 1975): Director, Jack Regas; David Wilson, David Wayne, Kenneth Mars, Lesley Warren

MILHOZER

(ABC/Universal, 1974): Director, Jerry London; Clint Walker, Carl Betz, James Wainwright, Neville Brand

THE LAST CHILD

(ABC/Spelling, 1971): Director, John L. Moxey; Michael Cole, Janet Margolin, Van Heflin, Edward Asner

THE LOVE MAN

(ABC/Paramount, 1970): Director, George McCowan; Lloyd Bridges, Angie Dickinson, Harry Basch, Dan Travanty

THE NEW, ORIGINAL WONDER WOMAN

(ABC/Warner Brothers, 1975): Director, Leonard Horn; Lynda Carter, Lyle Waggoner, John Randolph, Cloris Leachman

NIGHT SLAVES

(ABC/Warner Brothers, 1970): Director, Ted Post; James Franciscus, Lee Grant, Scott Marlowe, Andrew Prine

THE HORROR OF JACK IN

(ABC/Sullivan Prods., 1975): Director, Gloria Monty; David Selby, Leslie Charleson

THE PEOPLE

(ABC/American Zoetrope, 1971): Director, John Korty; Wm. Shatner, Kim Darby, Dan O'Herlihy, Diane Varsi

PLANET EARTH

(ABC/Warner Brothers, 1974): Director, Marc Daniels; John Saxon, Janet Margolin, Ted Cassidy, Diana Muldaur



THE QUESTION TAPES

(NBC/Universal, 1973): Director, Richard A. Colla; Robt. Foxworth, Mike Farrell, Dana Wynter, John Vernon

SEARCH FOR THE DOGS

(ABC/Warner Brothers, 1975): Director, Jud Taylor; Stephen McHattie, Kurt Russell, Victoria Racimo, Raymond St. Jacques

THE SIX MILLION DOLLAR MAN

(ABC/Universal, 1973): Director, Richard Irving; Lee Majors, Martin Balsam, Darren McGavin, Barbara Anderson

STOWAWAY TO THE MOON

(CBS, 1975): Michael Link, Lloyd Bridges, Jeremy Slate, James McMullen

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE

(ABC/Dan Curtis Prods./CBC, 1968): Director, Charles Jarrott; Jack Palance, Leo Genn, Oscar Homolka, Billie Whitelaw

STRANGE NEW WORLD

(ABC/Warner Brothers, 1975): Director, Robert Butler; John Saxon, Keene Curtis, Kathleen Miller, James Olson

THE STRANGER

(NBC/Bing Crosby Prods., 1973): Director, Lee H. Katzin; Glenn Corbett, Cameron Mitchell, Sharon Acker, Lew Ayres

THE STRANGER WITHIN

(ABC/Lorimar Prods., 1974): Director, Lee Philips; Barbara Eden, George Grizzard, Joyce Van Patten, David Doyle

THE TIME TRAVELERS

(ABC/20th Fox, 1976): Director, Alex Singer; Sam Groom, Tom Hallick, Richard Basehart, Trish Stewart

THE TWO DEATHS OF SEAN DOOLITTLE

(ABC/Clovis, 1975): Director, Lela Swift; George Grizzard, Jeremiah Sullivan

THE UFO INCIDENT

(NBC/Universal, 1975): Director, Richard A. Colla; Estelle Parsons, James Earl Jones, Barnard Hughes, Beeson Carroll

WHERE HAVE ALL THE PEOPLE GONE

(NBC/Metromedia Prod. Corp., 1974): Director, John L. Moxey; Peter Graves, Verna Bloom, George O'Hanlon Jr., Kathleen Quinlan

WONDER WOMAN

(ABC/Warner Brothers, 1974): Director, Vincent McEveety; Cathy Lee Crosby, Kaz Garas, Andrew Prine, Ricardo Montalban



The Star Trek BI-CENTENNIAL-10 Convention

reporters:

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JAMES M. ELROD
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CELIA MICHAELS

Clear your mind of old connotations of the word "convention." Forget about business-suited men and women, sober sales seminars, bored faces, boisterous luncheons, wives serving coffee in hospitality suites, and industrial displays of shoes, ships, sealing wax, or whatever.

Think instead of an undulating crowd of casually clad teenagers (aged 10 to 50) convening to enjoy, learn, buy, sell, laugh, argue—and share an almost sinfully intense love of science fiction in general and *Star Trek* in particular. Dress about a fifth of the participants in *Star Trek* tunics, tee shirts, Spock ears or alien antennae. Give another tenth a phaser, communicator, tricorder, or doctor's kit. See that more than half are wearing a *Star Trek* button, banner, or piece of jewelry. Assume that every one of them has come voluntarily and plans to have a wonderful time—whether anybody else does or not.

And you'll have glimpsed what "convention" means to the *Star Trek* generation.

The Bi-Centennial-10 convention held this past September third through sixth at the Statler Hilton Hotel in New York had the double *raison-d'être* implied by its name: to sing of freedom during America's Bicentennial, and to toast the crew of the Starship Enterprise on the tenth anniversary of their first telecast.

And most of the original crew was present; only Leonard Nimoy (Mr. Spock) had to decline his invitation due to a conflicting engagement (he was on tour as the lead character in *Sherlock Holmes*). But Kirk, Scotty, McCoy, Uhura, Chekov, and Sulu were there—in the persons of the now-famous actors who first brought them to life. They, and other special guests, addressed the convention from ballroom podiums and met their fans more personally at "autograph and rap sessions" daily.

Informal classes in animation techniques were taught; a NASA representative held a forum on the future of space travel; the L5 Society discussed very real plans for a space colony; science-fiction writers (including David "Trouble With Tribbles" Gerrold) talked about everything from creating monsters to securing the services of a literary agent; lectures were given on the mysteries of *Star Trek* special effects; and an amateur film festival sharpened the wits of some of tomorrow's talents.

Meanwhile, in the plush-velvet Georgian Room, under darkened chandeliers, 21 episodes of *Star Trek* played in repertory—uncut and without commercials. Scattered among the episodes were the *Star Trek* Bloopers Reel, Roddenberry's TV film *Planet Earth*, plus: *The Day the Earth Stood Still*, *Westworld*, *The War of the Worlds*, *Chariots of the Gods*, *The Time Machine*, and *The Thing*.

Evening festivities including spec-

tacular light-and-sound shows, a masquerade parade, midnight movies, the world premiere of "Universe," an excellent astronomy documentary narrated by William Shatner, and, of course, an Anniversary Ball—where a live full orchestra played the *Star Trek* theme for dancing, and the main dish was turkey "from the Federation Game Farms, planet Earth."

"Best convention ever..." said some of those we spoke to. Most said something like: "Well, I've been to better, but this one was great—about average."

Around 5,000 people attended, which was fewer than were anticipated but really just about the right number for the facilities at the hotel.

The convention was perhaps most disappointing to a young English teacher who had come to see "The Cage" (for some reason, *Star Trek's* first pilot wasn't shown this time); most astonishing to a reporter who got so caught up in the spirit of things that she began to think of the convention as the *real* world and the streets of New York as an anachronism; most profitable to the dealer in the Space Traders' Room who sold his last piece of merchandise just minutes before the close of the convention; and most unforgettable to an eleven-year-old boy who spoke with William Shatner in the hall and thereafter wore an expression indicating he had beamed permanently into the 23rd Century.

A number of STARLOG contributors attended Bi-Centennial-10—some for a few hours, some for the whole four days—and afterward gave us the surrealistic advantage of having been in half a dozen places at the same time. Here is our cooperative re-creation of the memorable event...

Personal Appearance:

NICHELLE NICHOLS

(U.S.S. ENTERPRISE Communications Officer Uhura)



"I've been doing what I can to promote support of the space program. . ."

At a private press conference during the convention, the idealism of *Star Trek* shone forth in the person of the show's leading lady, Nichelle Nichols, who spoke on topics ranging from the vital importance of art ("Science always benefits from science fiction.") to *Flash Gordon* ("Oh, *Flash Gordon*—our grandpa!") to her role as Lieutenant Uhura:

"I'm very proud of that lady, and I'm very proud to be 'mistaken' for her by people around the world, because she's really my great-great-granddaughter."

Her position in the show:

"I think that women, at the time *Star Trek* was being produced for the network, were not regarded then as Uhura was meant to be. It was thought to be a terrible kind of turn-off to the public, to have women in command positions of any form; you know, we had to be constantly dropping our handkerchiefs and waiting for somebody to pick them up and saying, 'Oh Captain, I'm afraid. . .'"

"But that kind of so-called female strategy was really passe, although the women's liberation was just at the beginning. So the networks were still feeding off the old mores that were about a hundred years behind, and it was already a big number for them to even say that Uhura was fourth in command; and every time she should

have taken over command, they would say: 'Maybe we'd better give it to a man.' You know, they would just bypass the issue, so nobody would even know about it.

"And then, it was a big enough jump for them to have a *black* woman in such a position. It was a breakthrough in two areas, you see—although, once they gave it to me, they strangled me; still, the breakthrough was made. And now, ten years later, it would be inconceivable to perpetuate that kind of chauvinism."

Star Trek's place in popular entertainment (as a show with an ideological message):

"It was innovation—and it was difficult to do, because we constantly had people coming in censoring and rewriting until they would allow a script to go by, and they were constantly complaining: 'That's too heavy, that's too cerebral.' Anything that smacked of being cerebral they automatically cut.

"So the success of the show, I think, and the genius of Gene Roddenberry, was in taking a message—as did Shakespeare so cleverly—and making it dramatically sound while adhering to the first law of show business—to entertain. The prime directive for me is to entertain—so I can make my statement

and allow you to accept it or reject it, but I have not bored you to death."

Star Trek as a cult:

"I don't think it is a cult any longer. Science-fiction readers, years ago, were regarded as a little off, a little weird—you used to read your science-fiction book inside another book, remember? But by now, people have gotten their science-fiction books out, and other people are leaning over and saying, oh, is that the latest Asimov, or what do you think of so-and-so, and so on—so there's a dialogue going on, and everyone is getting turned on to science fiction.

"Also, with women's liberation, with the new liberal sex codes and life codes of all types, people are far more tolerant of each others' differences. And there's that infinite diversity among people at the *Star Trek* conventions."

The outlook, as a result of *Star Trek*, for future shows like it:

"I think the industry has no choice; I think it has become obvious that the American audience and the audiences at large are far more sophisticated than has been assumed, and are not going to buy your products if you keep giving them tripe to digest. *Beverly Hillsbillies* is okay, but don't give us a steady diet of pablum. We want some meat and potatoes."

The outlook, as a result of her international fame as Uhura, for Nichelle's career:

"I'm very definitely typecast, and if I were a person who recognized the word 'limitations,' I would probably be bitter about that. But since I don't know that word, it has nothing to do with me, and my life has been totally opened up by the character of Uhura.

"My father always told me, 'If you buy a lemon, make lemonade.' So I took what could have been a gift that tarnished, and I polished it—and I discovered the space program, I discovered so much more about my future and the world than I had known. I have become, I think, a better person, a better actor—and now, instead of having a life of acting and singing and dancing, I have the universe."

The space program:

"I've been doing what I can to promote support of the space program—mainly through writing,



MLM

another realm of expression I've discovered: I'm working on a book. I feel that NASA's mission is our mission, is everybody's mission. If we're going to have a *Star Trek* universe in reality, we're going to have to start today on getting out there.

"As far as the national budget is concerned, I think it's going to get balanced by the space program. The return per dollar has been seven to one. The benefits to humankind from spin-offs include pacemakers, field monitoring machines, water power tools—to say nothing of glamour products like Tang and Teflon and freeze-dried coffee. But you've got solar energy, the space suits that firemen wear now, medical benefits for rehabilitation of crippled people and heart attack victims and stroke victims—the list goes on and on.

"Not only can we afford the space program, we can't afford not to have

it. Most important, it will cut down on unemployment and offer fine minds, that might otherwise go unused, career opportunities and possibilities that are not even thought of now."

NASA's position on *Star Trek*:

"NASA has put its official stamp of approval on *Star Trek* as a viable, serious dramatization of their highest dreams—and I think that's very beautiful. NASA has some super-Trekkies."

***Star Trek's* relevance to real life:**

"I think it's ■ marvelous and accurate dramatization, projected in the future, of what we can do with technology. We can take our technology, and with our long range goals established, develop it to take us anywhere we want to go. We can do anything we want to do; absolutely anything in the universe that we can conceive of doing is possible—by set-

ting that goal and seeking the means by which to arrive at it.

"In other words, technology isn't going to change us and make us robots; we are not going to be lost in space like 1999. We are masters of our own destiny, and the tail does not wag the dog. We wag technology."

Her general opinion of *Star Trek*:

"I think it's the greatest thing that's happened to humankind from this decade into the next two centuries. It gave hope in an era when there was no hope, when people were saying, 'Stop the world, I want to get off,' when they were drugging out, when there was no feeling of wanting to bring a child into the world, when there was no sense of our posterity. Suddenly ■ program came along and said: 'Not only is there hope—we've already done something good.'" KR

Personal
Appearance:
**GRACE LEE
WHITNEY**
(YEOMAN PAUL during
the first, 1966-67 season)



MLM

"It (*Star Trek*) changed me a little bit, but I'm basically very optimistic, and I'm basically the captain of my own ship. I think that the fans, through their love and their realness, have changed me. I came here a little pessimistic, but I love them and they love me. I cannot explain this to anyone outside of this world..."

"My recording career is dynamite—if I could just get somebody to buy for distribution! We have about six tunes ready to go, and as soon as we can get back, we're going to lay them down. It's great. Music is the universal language; it really is. I have a Japanese fan club that plays 'Disco Trekin' all the time." VR

Personal Appearance: JESCO VON PUTTKAMER

NASA Space Scientist

MLM



Aerospace scientist Jesco von Puttkamer was one of the guests at the convention—speaking of his long range planning for NASA space flight, of the *Star Trek* movie (for which he is technical advisor to Gene Roddenberry and Paramount Studios), and of *Star Trek's* relation to the space program. For example:

"The space program was cut back just like *Star Trek* was cancelled—simply because the lunar landings had become 'boring,' according to television ratings."

Jesco is ■ senior staff specialist in the Advanced Programs of NASA's Office of Space Flight; he has earned awards for his contributions to the development of the Saturn V launch vehicle, to the achievement of the

Apollo lunar landing goal, and to the salvage operations of the Skylab 1 mission; he is also celebrated for his orbital calculations for the Skylab Space Station, and for developing the course of NASA's future space programs.

At the *Star Trek* convention, he brought an exciting sense of realism to the "*Star Trek* cult" phenomenon—as the man who calmly told masses of Trekkies:

"Of course you can have your *Star Trek* universe. All you have to do is realize it as you realize any dream, setting it as your goal and progressing toward it step by step. And the first step toward a *Star Trek* universe is a space station . . ."

KR

Blooper, n., an embarrassing blunder made in public. (Merriam-Webster, 1974.) Blooper reel, n., ■ collection of embarrassing blunders made on film; *Star Trek* Blooper Reel, proper noun, ■ collection of zany moments of fun that show the *Star Trek* Production Company to be the *Star Trek* Production Family. Every worthwhile convention shows this reel frequently.

Producing a weekly one-hour TV series is one of the most grueling, backbreaking tasks known to man. You work 10-12 hours a day, 6 days a week for 3-4 months at a stretch.

Leonard Nimoy, conscious of all of these pressures, had the additional discomfort of complex make-up which for some reason made his mouth and throat excessively dry. His cure was simply to have a "Tootsie-Roll Pop" on hand at all times to pop into his mouth whenever the camera was elsewhere or between takes. He became as attached to his "cure" as Linus to his blanket. Preserved forever and (by now) seen by millions was the saved blooper of the line: "The planet acts as a giant repository for the seeds." Our knowledgeable science officer said: "The planet acts as a giant suppository . . ." After which the stoical Vulcan was seen to smother his smile with the ever-present Tootsie-pop.

The U.S.S. Enterprise represents the culmination of scientific achievement in the 23rd century. The

THE (IN)FAMOUS STAR TREK BLOOPER REEL



"The planet acts as a giant
suppository. . ."

blooper reel is chock-a-block with automatic doors that fail to open in time to prevent Captain Kirk or some high Star Fleet official from bumping his nose. Gene Roddenberry was besieged with letters requesting the secret of the noiseless swift-opening doors by manufacturing firms from across the U.S. Sorry, says Gene. It's just a crewman opening the door on cue from behind the scene.

In normal practice, several takes are made of each scene. The director selects those takes to be printed that he wants to see at the next day's rushes. In "Catspaw," Scottie and McCoy are descending into a dungeon; Scottie tripped on the last step on take after take, breaking up the rest of the crew. On the blooper reel you can see one of Scottie's stumbles and the director's command to "save it."

Sometimes a blooper is very simple, such as Kirk whirling to his second-in-command with the stern call: "Spock!"

Then there are the expected shots in fast-cut, such as daggers that refuse to come out of their scabbards, Kirk's pained face as hot beverage is poured into his metal cup; tense moments between crewmen trying to contact the Enterprise with communicators that insist on closing by themselves.

Gene Roddenberry is a fine producer who knows what he wants and hires the best people he can find for the job. This philosophy can create problems of its own. For example, how to keep a team of creative, intelligent perfectionists working together all day, everyday into the night for months at a stretch. Gene encourages open communication be-

tween all levels of his staff and treats them with the unceasing care and consideration that is the hallmark of a successful producer, even if it involves an additional "unnecessary expense." One of those "unnecessary expenses" was the blooper reel which Gene had produced for each season.

Once, toward the end of a long and particularly tiring shooting-day, Leonard was warned by the director that there was only time for one take of this final scene of his, so it had better be good. No slip-ups, please. Unbeknownst to Leonard, his young son was made-up as a Vulcan, even to the ears, and as the cameras started to roll, he crept up behind his father in the midst of the scene to kiss him. The *Star Trek* blooper reel preserves forever Leonard's reaction to Spock, Jr.

DH

Personal Appearance:

KATHRYN HAYS

(GEM — Mute and Capable of Total Empathy in THE EMPATH)

During one of the rap sessions, Kathy described the special effects used during "The Empath." She was strapped to a board to keep her absolutely still while make-up was applied and stop-motion photography filmed Gem's absorbing the boils from the original victim. The entire process took eight hours to film and occupied 15 minutes of actual air time.



Photo: Paramount Pictures



Personal Appearance:

JAMES DOOHAN

(U.S.S. **Enterprise** Lt. Commander/Chief Engineer Montgomery Scott)

On the street, are you recognized as James Doohan or as Scotty?

"More and more they recognize me as James Doohan. However, in places like my own supermarket, they still all recognize me as Scotty."

How do you feel about the role of Scotty?

"Scotty is a great character. I just wish he was explored a little more. I really like him and the way he does things."

How did you get the role of Scotty?

"I went up and tried for the job, shall we say, and I got it."

Did you have to try many different accents for the part?

"Yes I did. I did about five or six different accents and they picked the Scottish accent which I was very happy about."

Is there a role in any of the classics that you really want to play?

"King Lear. I have a great affection for that play."

Has the role of Scotty influenced your outlook on the future?

"My outlook on the future was pretty well established long before *Star Trek*. I was a space nut long before Scotty ever came along. I used to read a lot of science fiction and was always interested in anything scientific and still am today. I read anything I can on science, and the only thing that limits my going into more technical journals is my education."

Do you think that someday our space technology will reach that of the show?

"Without a doubt. Our technology right now is really fantastic."

Do you feel the government has put enough money into the space program?

"I don't think so at all. I would like to see more money put into the space program because I believe in it and want to see it well run. Probably in a few years we'll have another breakthrough in space travel which will automatically supply more money to space; so maybe we shouldn't worry about it. The majority of people in the country and in the world really don't realize the fantastic benefits that space science, mostly American, has done for the world in the past ten years. We have such fantastic communications right now; there is infrared mapping of countries that has saved millions of tons of agriculture,

and will save much more in the future. It has also opened up territories in the world where people wouldn't have thought anything would grow."

Careerwise, what have you been doing recently?

"I've done two plays this year; two characters that I love very much. One was the part of General Shafter, who ran the Spanish American War. It was a lot of fun. I have two movies scheduled in the fall besides the *Star Trek* film. In one of them I play a cop who actually turns out to be a killer. In the other film I play King Mark in the Tristan and Isolde story. It's called *A Knight's Tale*, and it supposedly tells the true story of the myth."

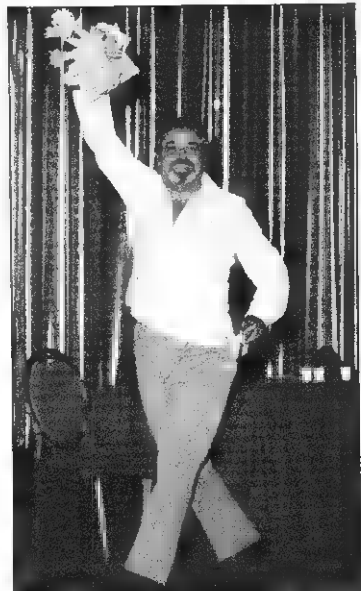
Do you think the character of Scotty became too emotional in times of crisis?

"It's in the script; what are you going to do?"

Are you comfortable with the *Star Trek* phenomenon?

"Yes, except it tends to typecast you in Hollywood. It doesn't typecast you for plays, because I'm a character actor who can do all sorts of things. When producers tell me they can't use a Scotsman, they forget I worked for them before and didn't do a Scottish accent."

BF



MLM

"I was a space nut long before Scotty ever came along. . ."

Personal Appearance:

STANLEY ADAMS

Cyrus Jones from the *Twelve Angry Men*
—The Trial With Talkers



MLM

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the ve society.
sees the ersion. He says, 'What
did they do?!'
"But they it W
for an expres-
sion: "I ney run." BF

TREKKIES AND CONVENTIONEERS



CM A remote television camera records an interview in the very "life-like" reproduction of the bridge.



GJ Below, left to right: Managing editor Jim Elrod and David Hutchinson man the booth in a crowded hall.



MLM



MLM Everything from Tee-shirts to the latest discoveries on Vulcan can be bought at a big con.



GJ



Personal Appearance DAVID GERROLD

(Author of THE TROUBLE WITH TRIBBLES)

...of the ... at the
 sions ... than ... to ...
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 ... A fan asked ... if ... that
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 ... we ... to ... out
 ... a ...

Personal Appearance: GEORGE TAKEI

(U.S.S. ~~Enterprise~~ **Helmstrom Solu**)

While many of the *Star Trek* stars are complaining about the redundancy of appearing at the many *Star Trek* conventions held all across the country, the attitude of George Takei is a refreshing one:

"I think the whole actor's thing of 'I want to be alone' is ridiculous. Public appearances are a part of our job, and I think most actors enjoy the fan adulation. I've met many people at the conventions who have later gone on to become personal friends. Going to the cons does get a little tiring after a while, but it's still a lot of fun."

The fans seem to return George's affection. Whenever Takei steps on stage at a convention, including Bi-Centennial 10, the audience applauds appreciatively. The fans are even more pleased when they discover that there is more to the man who portrayed Mr. Sulu than just the ability to "adjust warp factors."

During his appearance at Bi-Centennial-10, George fielded the normal load of questions ranging from "What is ■ warp?" to "What does George Takei do to relax?" To answer the first question, George usually reverts back to the answer given in *The Making of Star Trek* (each warp is one times the speed of light), and for the second, he goes into a little more detail.

"I like to jog, hike, swim, cycle; all the keeping-in-shape stuff. I think we could all use ■ little more exercise than most of us are now getting. I also like to read and paint, among other things."

When he's not relaxing, George devotes some of his time to his political duties which presently include serving on the Los Angeles Rapid Transit Board. Not to give the idea that George is ignoring his acting career, he recently starred in the pilot for the new ABC television series *Mr. T and Tina*.

"It was kind of like with *Star Trek*. James Komack, the producer of *Chico and the Man* and *Welcome Back, Kotter*, made the first pilot for *Mr. T and Tina* starring myself. The show was originally intended to be on

"I got to do *The Green Berets* and they rewrote all of Sulu's lines for Chekov. . ."



George never seems to tire of meeting the fans and seeing his old friends at the many conventions he's attended. "I think that the whole actor's thing of 'I want to be alone' is ridiculous." Don't worry, George, with your fans as loyal ■ they are, there should never be any problem in that area.



later in the evening, around 9:30 or 10:00. When ABC decided to air the show earlier in the evening and not go for the more sophisticated humor like in *Maude*, they decided to go with Pat Morita as the star of the series."

George Takei never tires of signing autographs or posing for pictures. Very often fans ask why his character wasn't developed more than it was.

"One episode of *Star Trek* would have helped to develop Sulu very much and that was 'The Gamesters of Triskelion.' Unfortunately, during

the time that episode was being shot, I was in Georgia filming *The Green Berets* with John Wayne. I was playing the part of Captain Nim, and I could have gotten away to do that episode except we had to shoot a scene for the film in which there was an explosion and, when it didn't come off right, the scene had to be delayed. I had really wanted to do 'The Gamesters of Triskelion,' but it turned out well anyway. I got to do *The Green Berets* and they rewrote all of Sulu's lines for Chekov, so Walter (Koenig) got a good break."

JB

Personal Appearance:

DeFOREST KELLEY

(U.S.S. ENTERPRISE Chief Medical Officer, Dr. Leonard McCoy)



2 What was your favorite episode?

"I have a number of them . . . I keep going back to *City on the Edge of Forever*—"

(Crash of applause—starts before he gets the whole title out.)

"I hope to see them all again, maybe I can look at things a little more clearly. But I appreciated *The Empath*—"

(More loud applause.)

"Of course, I should say *For the World is Hollow*—"

(Applause, cheers, drowning out "and I Have Touched the Sky.")

"I should say that because they finally gave me a girl!"

Did you just finish doing a record called "Inside *Star Trek*"?

"Yes. I don't know when it's going to be released—it's a record Gene Roddenberry is doing, and he's having conversations with us. Bill Shatner has worked with him on the record, and I spent a number of hours

Kelley's thought that McCoy might have become a veterinarian coincides with Roddenberry's rejected screenplay for the new *Star Trek* movie.

with him on it, and he intends to bring out some things that—well, I haven't heard it, I haven't read all the material, so I'll be looking forward to it just like you will."

In *The Naked Time*, you had to find a cure for the disease that made people reveal hidden personality traits, but you didn't get the disease. I was wondering if you ever thought of what hidden personality traits McCoy would have revealed if he had gotten the disease.

"Gee! I see, an hypothesis! Let me think about that awhile, off the top of my head I can't answer it. I don't know what McCoy might have done. Maybe he would have screamed: 'Give me animals, away with people! Make me a veterinarian!'"

(Laughter)

How did you get the part of Dr. McCoy?

"I had done a pilot film for Gene Roddenberry, in 1960, called *333 Montgomery*, in which I portrayed a famous criminal lawyer. That was when we got together. He wanted me for *Star Trek*, but somebody evidently disagreed with him, because I didn't originally get into it. So he put me in another show called *Police Story*."

(Somebody cheers, applause.)

"Very luckily, I got a high audience response on that. So I got called for *Star Trek*."

I saw you on *Bonanza*, and I thought it was one of the finest performances you ever gave. I was wondering exactly what year you did that.

"I believe it was one of the early *Bonanza*'s. I did several. I did one where I portrayed a doctor. I don't really remember the year of that show, I'm sorry. Thank you, though, I'm glad that you enjoyed it."

I want to wish you a very happy *Star Trek* anniversary.

"Oh, well thank you very much!"

(Applause.)

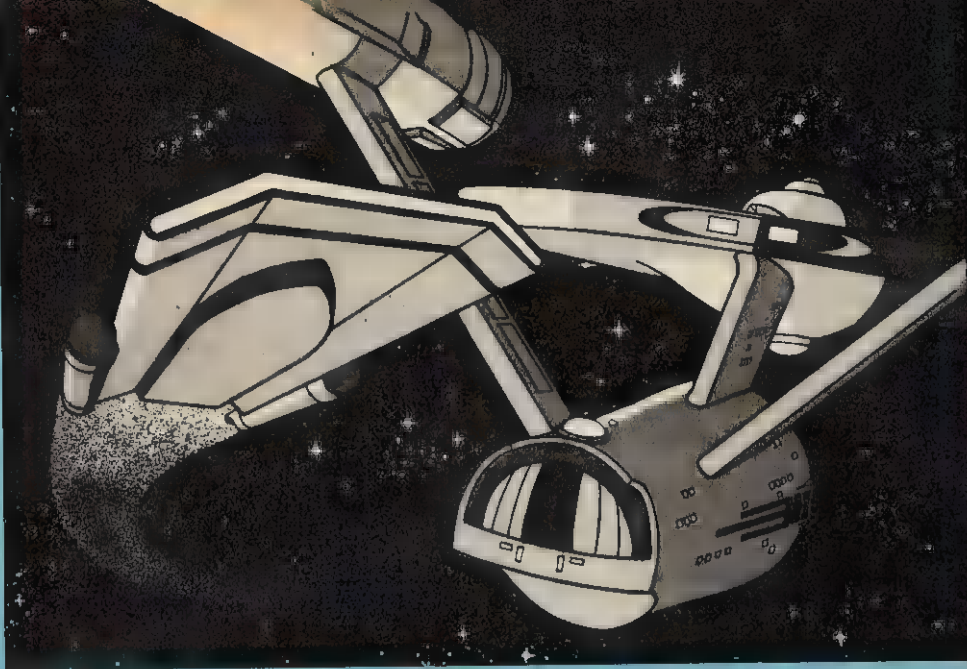
"Thank you, that's very sweet of you. Carol, my wife, thanks you too. September the 7th, there's a big anniversary for us."

How many years?

"Would you believe—thirty years!"



“ . . . it's a record Gene Roddenberry is doing, and he's having conversations with us.”



STAR TREK ANIMATED

Malcolm Klein, consultant for Filmation—the company that brought us the animated *Star Trek* series—conducted sessions on the art of animation, using the *Star Trek* episodes for illustration.

While discussing the process of animation—from story to storyboard to working drawings to final “cell” paintings—he informed us that the

Star Trek series was the most expensive animation ever done for television—each episode costing between 75 and 85 thousand dollars.

“Animation is quite appropriate for science-fiction,” he said. “Anything a writer can think of can be committed to film with a paint brush.”

Klein’s lecture included a showing

of a seldom-seen documentary produced by Disney—“The History of Animation.” Klein said Disney was easily the greatest animator of all time.

He left us with a final bit of good news: the *Star Trek* series of animated half-hour episodes will be seen in many areas of this country in the fall and winter.

DH





Personal Appearance:
WILLIAM SHATNER

(U.S.S. ENTERPRISE Captain James T. Kirk)

In addition to Promise margarine commercials, Shatner has appeared on many quiz shows (see Log Entries page 6) and is presently planning a one-man show to take to college campuses around the country.

"I did a film I wish I hadn't done, called *The Devil's Rain*. The best thing about it was the makeup. I spent about four days with a very tight, skinlike mask over my eyes for the whole makeup job, and into this mask were two tubes—one to bring stuff in, and one to suck stuff out. At the moment when the devil rained down his brimstone, and my face was supposed to melt, the makeup man

"Included in my contract is the potential of *Star Trek* as a series again. . ."

squished a neutral substance which they put into ice cream, and all of this stuff came oozing out of this tube through my eyes and down my face. Then they said, 'Cut! Do it again!' And this went on for days.

"I think that signing autographs is a little silly. The serious part is that you want some part of me—which I really appreciate. The other part of it is that my signature . . . first of all, it's illegible. Secondly, the real part for me is that if I sign a hundred—if I sign five hundred—I'll alienate the rest of you. So I won't sign any autographs, but you have my deepest appreciation for the years that we've been together.

"I haven't seen Leonard (Nimoy) too much over the years since *Star Trek* ended. I love and admire him; but over the years he's gone his way and I've gone mine. So we've seen each other very infrequently.

"Leonard hasn't signed a contract with Paramount for the *Star Trek* movie yet. Don't tell anybody, but Paramount Studios has been ripping us off to such an extent that it's humiliating. I've suffered the humiliation graciously, but he has got his back up, and that is really the difference between us. So he's sock-

ing it to them a little, and God bless him. He'll be in it.

"Included in my contract is the potential of *Star Trek* as a series again.

"I'm going to do a forty-college tour of a one-man show in October and November. It's an interesting idea—skit excerpts from science fiction writers who will write special material about what they think life—in all its aspects—will be like in the future. We're going to use music and lights, and it should be a very entertaining show. The plan is, next summer, to do it as a big show—hopefully with Leonard (Nimoy) and myself going into the production.

"My opinion of *Space: 1999* is that it's very well dressed; it has good sets; it has some handsome actors and no story. But we're comparing it, unfortunately, to *Star Trek*.

"I've studiously avoided being political or religious or anything, but I'm not too sure that what I think is right is right for me, and I'm awfully sure that it's not right for you. Morals change, and what's moral for me may not be moral for you, and I can't take that responsibility. So I end up saying, 'Buy Promise Margarine.'

"Each year that *Star Trek* went on, I was never satisfied with the opening announcement. I never could do it to my satisfaction. I tried everything. I tried doing it differently, I tried having the microphone arranged so that it would put more reverb in it. I never could get it right.

"I was afraid that my children would want to become actors, so very early on I took them onto the (*Star Trek*) set and allowed them to see how things work. They saw how really dull it is most of the time. Then this show (*Miri*), which contained children, came along. I suggested hiring them, and they came down. At the end of the time that they were there, all their desire to be an actor had left them. The youngest one said something that every dancer and every actor must have said at the end of the day. I said, 'How do you feel?' and she said, 'My feet are killing me!'

"How does it feel to be such an important character in a show that means so much to so many people? I'm a little awed by it. I have a great feeling of gratitude. I have a feeling of total lack of understanding of how it came about, and in many cases I have a great feeling of . . . I think the word 'love' would be appropriate here—for all of you."

TR

Personal Appearance:

SUSAN OLIVER

(VINA—Sole survivor from the first expedition to Talos IV from the episode **THE MENAGERIE**)

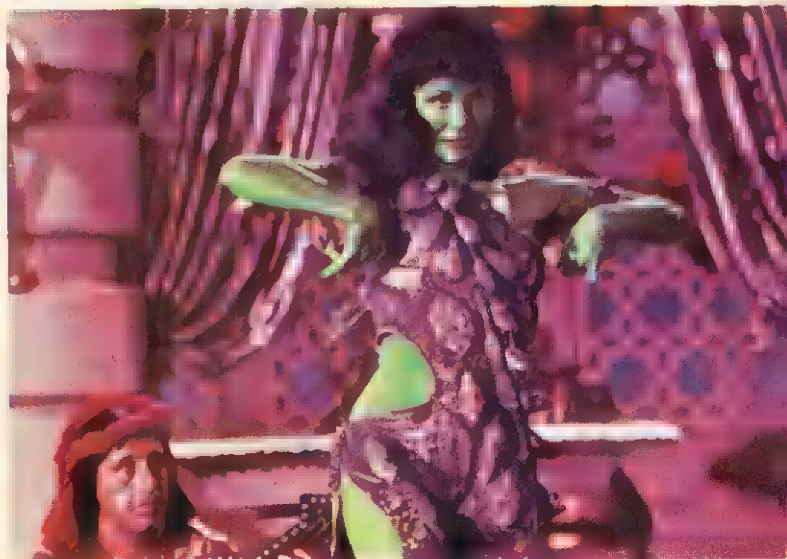


The fans at Bi-Centennial-10 were delighted when Susan Oliver (Vina from "Menagerie") stepped on stage (it was her first appearance at a convention). The only star present who had worked on *Star Trek*'s first pilot, "The Cage" (the one that didn't sell), Susan had this to say about working on the show:

"It was a very happy experience. None of the cast, including myself, ever realized what history *Star Trek* would become. It was around Christmas time when we were still shooting the pilot. Since we all got along, the cast exchanged Christmas presents with one another."

When asked why she thinks *Star Trek* has become so successful, Susan answered, "I think *Star Trek* has become the success that it has because it is about hopes, dreams, magic, make-believe, and love." JB

Susan Oliver's appearance at the Bi-Centennial-10 convention was her first at any con. Since doing "The Cage," she has been in many films and appeared in the popular soap opera, *Days of Our Lives*.





CM

The costume parties and competitions are always one of the major attractions. The entrants draw inspiration from not only *Star Trek* but also from comics. Shown are some of the more spectacular entrees.

CM



Personal Appearance:

WALTER KOENIG

(U.S.S. ENTERPRISE Ensign Chekov)



GJ

Walter Koenig said that he thought the convention was extremely well run. And that: "It was very professionally done. I came away with the feeling that the fans had a good time and that they didn't feel that they had been ripped-off. They were kept busy from ten in the morning until late at night." He thought ■ of the good things was that it wasn't simply ■ plethora of movies.

Koenig didn't have time to do very much himself because of his heavy schedule at the convention, but, he said, "I didn't mind that because I felt the fans were having a good time and it seemed very worthwhile." He thinks that the *Star Trek* following is an extraordinary phenomenon and that "the appeal for young kids is the excitement of adventure and imagination. It gives them a chance to expand their thinking." And Koenig believes "they get more out of it than anybody because they are not yet tuned-out to the unlikely. If anything, *Star Trek* has probably introduced some people to space and probably will, or has, effected their choice of careers.

"People have said to me that *Star Trek* has had an incredible effect on the space program. Particularly because of the enthusiasm of kids who wrote to NASA and became more and more interested and involved in the space program because of *Star Trek*."

Koenig was asked if he thought *Space: 1999* was trying to imitate *Star Trek*. He said: "If they are attempting to mimic it, they're not doing a very good job. The essential quality of *Star Trek* was its character development and the relationships of the characters.

"I think that's totally lacking in *Space: 1999*. There are some fine professional actors in *1999*, but they're not exploring those characters in any kind of depth. I think the audience is failing to identify with them because of that."

Koenig mentioned that he was looking forward to doing the *Star Trek* film next year and hoped that they'd all be in it. It goes into production next February and should be released late in 1977.

He is still teaching acting at UCLA and has written four screenplays that ■ now in the market place. He said that one of them is of the supernatural and that he wrote it "expressly for the actors from *Star Trek*." He was hoping to sell it as a packaged deal, but will sell the screenplay alone if he has to. He recently acted in an episode of *Colombo*.

Koenig reiterated that he is "appreciative of how the fans support the show. Obviously it is because of the fans that *Star Trek* is going to be made into a movie. I hope that they will continue to support it." — BI

So you want to have a "Star Trek" convention . . . ?

If this idea is living seriously in your head, go directly to the nearest Community Home For the Bewildered. You will be greeted with open arms. And chances are you'll spot several people sitting on the lawn who were involved in the planning and production of previous "Star Trek" cons.

by Joan Winston

If you're of the mind that one of these jolly little events can be thrown together in just a few weeks . . . "Gee, gang, we've got this terrific barn; let's put on a show!" Believe me, that works only if you're Mickey Rooney and Judy Garland, and MGM owns the barn.

I can hear some of you saying, what does she know about running cons? (By the way, that's what most fans call them: "cons" not conventions or conferences.) Well, if you have never read *Star Trek Lives!*, I am a member of the Committee who put on the first *Star Trek* Con in 1972 in New York and then four successful conventions thereafter.

The idea began with Elyse Rosenstein and Devra Langsam. Just a little get-together of close friends and fans—maybe three or four hundred people.

HAH!

Elyse called up what was to become the infamous "Committee," and the first meeting was held at my apartment. We elected a Chairman, and everybody picked something he/she/it would like to do at the con. It doesn't always work that way; sometimes people have to be dragged into it kicking and screaming.

We started our planning about seven months prior to the January 1972 date. For the following cons we gave ourselves two weeks to recover from the previous one (most times that was *not* enough) and dived right into meetings and decisions for the

next. That gave us eleven and a half months for all those monthly, then bi-weekly, then weekly meetings. This, of course, did not count all the meetings in our Chairman's print shop when, after a session of addressing, pasting, folding, and zip coding progress reports, you could see the sun rise over the printing presses.

The 1972 con was a roaring success. We cleared something like ninety-odd dollars each after all the expenses were paid. That was great, because most cons lost money or just managed to break even. This was before certain people decided they

could make a fortune putting on *Star Trek* conventions.

Of all the cons we gave, I think this first was my favorite. Next is the 1976 one with the others falling into a kind of middle ground. Perhaps because both the first and the last con were loaded with Love with a capital "L." In 1972, we didn't know what we were getting ourselves into, and in 1976, we knew it was the last one and we could relax at the end of a long hard road.

The funniest thing about the 1972 con was that as everyone left they all called out to us, "See you next year!"



If you weren't convinced before about how serious and dedicated *Trek* fans are, scan this packed audience ■ the N.Y. Statler Hilton listening attentively and taking notes ■ Gene Roddenberry speaks. You could've heard ■ Tribble plop ■ the floor during the Q&A period.

Joanie Winston is co-author of Bantam's *Star Trek's Lives!* and is currently writing a book on her group's adventures (and misadventures) in putting on their *Star Trek* conventions. She resides in Manhattan and, in her spare time, works as an executive for ABC Television.



Seated on the far left, with his glasses and whimsical smile prominent, is Isaac Asimov. Next to him is the lovely Majel Barret Roddenberry and her husband Gene. (Note the insignia on his tie.) Standing, from l to r : Joan Winston, Eileen Beck, Stuart Hollenger, and Hal Clement.

Next year? That phrase was to echo in our ears for a good long time. We had planned a one-shot event and ended up with a five-year mission.

One thing that contributed to our decision was the massive amount of publicity our con generated. The Associated Press and United Press International had covered the con, and hundreds of newspapers in the United States and all over the world had picked up and printed these articles.

Wow!

This started a whole rash of cons all over the country. In 1976 there were four in New York City alone!

Getting back to 1973...

This time we'd be smarter. We'd really plan ahead. We chose a larger hotel, our beloved Commodore, and made arrangements for a six-to-eight-thousand-fan con. We got two of the stars of the show to come, and that was the first con that James Doohan and George Takei attended.

Over 7,000 attended that con of 1973 and they got more than they bargained for: the legendary "Mr. Spock" made an appearance. He happened to be in town and asked if he could come over and meet the fans. Well, would you have said no?

He called the Convention Suite and a helper, who had obviously been on duty much too long, answered the phone with, "Lt. Uhura here." The deep, melodious, but puzzled voice at

the other end replied, "Leonard Nimoy here." Needless to say, the fan underwent about six months of psychotherapy to recover.

We made arrangements for him to come over the next afternoon and then realized we would have to keep his appearance a secret for about 24 hours. Some of the Committee didn't even tell each other!

In 1974 we moved to the larger, posher, and less cooperative Americana. That was not one of my favorite cons. The ballroom was bigger, but the attitude of most of the hotel staff left much to be desired. A vanishing banquet sales representative who manages to be no-show when you need him can really put a crimp in your con. A good idea is to have a clause in the hotel contract that the "rep" must be available 24 hours a day. Our beloved bedlam and chaos doesn't work on an eight hour day, why should he?

The Committee usually works a 25-hour day. The extra hour is for worrying. Worrying about the projectors breaking down—including the three back-up ones (our 1972 con). And the only working one chewing up the films with great appetite. Somebody tripping and almost falling through the movie screen (1975). Forgetting to pick up one of the guests at the airport. One of the fans having an epileptic fit in the film room during the Bloopers Reel (1976). Registration

turning pale and screaming for a chair upon asking an extremely pregnant woman when she was due and getting "Yesterday" for an answer!

Still wanna have a con?

The 1974 con was much too crowded, and everyone was hassled to some degree. We had between 10,000 to 14,000 attendees, including dealers. The exact total isn't known, as that was the year when the Chairman and the Committee parted company. The person who ran registration went with him, and so did the records.

That was also our first experience with the New York City Fire Marshalls. A parent got hysterical when she glommed the crowds (we had over 4,000 on line at one point) and pictured her child being trampled under foot. She called the police who, in turn, called the Fire Marshalls. Just a note: her son was found sometime later, quietly munching a Mounds bar and reading the *Monster Times*. I understand his reaction, when told what his mother had done, was, "Aw, she didn't!" Oh, boy, did she ever!

But we coped. We got very good at that coping. (The Coping Committee, that was us. You have to, or everything goes down the drain, including the con.)

We had to close up the Dealer's Room for one hour because the Fire Marshalls said it was too crowded...

"The dealers will kill us."

"I know, but we gotta."

"Yes, Sir."

"Right away, sir."

"Keep proper aisles in the Ballroom and NO SMOKING!!!"

I hastily swallowed my cigarette (glerb) and saw myself having nicotine fits all over the hotel. But we followed orders and only allowed in so many daily members each day so there would be no overcrowding. Well, not much, anyway. That was the con when we cried a lot.

1975 saw us with a new Chairperson, Devra Langsam, and a return to the Commodore. The guest roster was a goodie with a lot of people making return visits like the Roddenberys, David Gerrold, George Takei, Isaac Asimov, Hal Clement, and a special guest (blare of trumpets, please!) William Shatner.

This was a crowded con, too. Crowded when it shouldn't have been, because we discovered that there were counterfeit tickets being sold by some unscrupulous kids in cahoots with an equally dishonest printer. So we closed registration with a count of 6,800 when it was clear to all that there were at least 8,000 people in attendance.

Of course, when Bill Shatner was

on stage it looked as if there were 10,000 in attendance. I remember the first day I asked Bill to clear the aisles in the Ballroom for the Fire Marshalls. My feelings were: be prepared. Was I right! Just as Bill finished and began to speak, guess who walked in! The legal limit of the room had been stretched quite a bit, but everyone was orderly, quiet, and not smoking (not even me) so the F.M. just looked around and left the room. The sigh of relief from the Committee almost blew Bill off the stage.

Some of the questions led one to have grave doubts about the brain power of a few of the fans. For instance, the fan who asked to see Mr. Shatner's belly-button. Bill's reply was classic: "Do you mean to tell me I traveled 9,000 miles to have someone ask to see my belly-button? I only answer serious questions. Next?"

Bill had to leave early Sunday night to get back to the filming of *The Devil's Rain* in Durango, Mexico. Too bad it was impossible for him to stay to see the Costume Ball; it was a killer-diller. We had over 200 entrants, and that was the year Dana Anderson, who was in the charge of the Ball, asked me to be a judge. So I joined David Gerrold, Hal Clement, Robert Lansing, Majel Barrett, Diane Swaney, William Ware Theiss, and a fan selected from the audience on the judging platform. Very select company. And some very difficult choices to make. There was even a Promise margarine box—too bad Bill had left!

That was the first year we had my friend, Bill, oops, excuse me, William Ware Theiss, *Star Trek's* costume designer, aboard. Besides serving as a judge at the Costume Ball, he set up a fashion show. Joyce Yasner (Con Registration) and I were part of it. Joyce, who has a great bod, wore one of Bill's famous "Look Ma, no hardly anything" dresses. You gotta be built to get away with one of those.

By this time, the Terrific Trio—Jacqueline Lichtenberg, Sondra Marshak and I—had finally sold our book *Star Trek Lives!* to Bantam. Jackie had worked more than five years on the book; Sondra had worked four years, and I had spent quite a bit of time on it myself. Jackie had been asked to speak at many conventions and schools for years. Soon Sondra and I were also receiving invitations to speak.

I had a ball. Ol' motor-mouth would get up on stage and just go. As I have often said, "I'm too dumb to be nervous."

The crowning ignominy was when my own Committee turned to me and said, "Hey, why don't we have you

speak at the 1976 con? We could use another guest and you we don't have to pay."

Thanks a lot, fellas.

The 1976 con was almost the end of more than our five year mission. Since Lincoln's birthday fell on the Thursday just prior to the con, it was decided, in a moment of midwinter madness, to make it a five day convention. Thursday, Friday, Saturday, Sunday, and the never-to-be-forgotten Monday, Oy.

We also decided that the entire membership would be in advance. That meant no tickets would be sold during the convention. This was the first time something like this was tried. It was successful despite the fact that there were two other conventions in New York City just weeks prior to ours.

The one at the Hilton Hotel received an enormous amount of press coverage, much of it unfavorable because of over-crowding. Because of this, the Attorney General's office started to investigate our convention. When they found out that we had advertised from the beginning that our con was to be limited to only 6,000, the investigation was dropped.

The press came to our con and almost all of them commented on the difference in atmosphere. "You can almost feel the good vibes from wall to wall."

All of our guests seemed to agree that it was a good con. Our list included DeForest Kelley, the Roddenberrys, James Doohan, Nichelle Nichols, George Takei, Isaac Asimov, Hal Clement, Fred Pohl, and Howard Weinstein. As a matter of fact, by Sunday there were six petitions in circulation, including one by the dealers, asking the Committee to continue running conventions. Anyone with a red committee badge was constantly stopped and begged to keep doing cons. It was a fantastic experience and very rewarding to get this kind of appreciation for all of our work. But we had already made up our minds that this convention was to be our last.

Many of the conventions that took place after our February con have failed. There are a lot of reasons for this, inexperience being one of the main causes. Another is not planning the proper size convention for the area. Kansas City will not support a 5,000 attendee con, but New York or Los Angeles will. I'm not saying these were bad cons, I am saying that they were not well planned in certain areas. But you can only learn by doing...

So you wanna run a con, huh? Think about it. A lot. ★

FUTURE CONVENTIONS

Here is the latest information on upcoming conventions. Details for most conventions are often subject to last minute changes; for final details check with the person or organization listed.

- SPRING—CON** Dec. 3-4, 1976
 Washington, D.C.
 Spring Con
 7204 Calamo St.
 Springfield, Virginia 22150
- ARKON—ORLANDO** Dec. 10-12, 1976
 Orlando, Florida
 Arkon-Orlando
 PO Box 475
 Boca Baton, Florida 33432
- PHILCON** Jan. 7-9, 1977
 Philadelphia, Pennsylvania
 Meg Phillips
 4408 Larchwood Ave.
 Philadelphia, Pennsylvania 19104
- CHATTACON 2** Jan. 7-9, 1977
 Chattanooga, Tennessee
 Irwin Koch
 c/o 835 Chattanooga Bank Bldg.
 Chattanooga, Tennessee 37402
- BOSKONE 14** Feb. 18-20, 1977
 Boston, Massachusetts
 NESFA
 Box G, MIT Branch P.O.
 Cambridge, Massachusetts 02139
- WESTERCON** July or August, 1977
 Vancouver, British Columbia
 Westercon 30
 Box 48701 Stn. Bentall
 Vancouver, B.C.
 Canada
- NY 76** Nov. 26-28, 1976
 New York, New York
 Gary Berman
 197-50F Peck Ave.
 Flushing, New York 11365
- STAR TREK PHILADELPHIA** July 15-18, 1977
 Philadelphia, Pennsylvania
 Tri-Star Industries
 88 New Dorp Plaza
 Staten Island, New York 10306
- PUGET SOUND STAR TREKKERS CON II** Jan. 29-30, 1977
 Seattle, Washington
 Puget Sound Star Trekkers Con II
 6207 Second Ave. NW
 Seattle, Washington 98107
- CON** Sept. 2-5, 1977
 (35th World Science Fiction Convention)
 Orlando, Florida
 Worldcon 35
 Box 3427
 Cherry Hill, New Jersey 08002

LOG ENTRIES

(Continued from page 12)

film and a pilot for a potential television series dealing with the adventures of the main characters: William Sebastian, Doctor Hamm and Cyon (part man and part were tiger). The story will follow them as they travel around the world battling vampires, demons, and other dubious creatures in a fight between mankind and the "others," a group of beings who have been striving for thirty centuries to take over Earth. Gene has described the main characters as a modern-day Sherlock Holmes and Dr. Watson with an interest in the supernatural. Roddenberry hopes to get Peter Graves (formerly of *Mission: Impossible*) to star in the projected series. The film will likely be shown on television sometime this winter or spring.

CATHERINE SCHELL HERE TO PUBLICIZE *SPACE: 1999*



Catherine Schell and Leonard Nimoy discuss their respective alien roles on the Boston-based talk show, "Good Day." Nimoy gives the Vulcan hand-sign: Live Long and Prosper.



Catherine Schell (Science Officer Maya) and Tony Anholt (First-Officer Tony Verdeschi).

By 1999 it may not take all night to fly between Hollywood and New York, but in 1976 stars on whirlwind publicity tours are still subjected to such rigors. Nevertheless Catherine Schell, who joined Martin Landau and Barbara Bain this season as a star on *Space: 1999*, arrived recently in New York sleepless and jet-lagged, but gracious and lovely.

A blue-eyed redhead who confesses that "I laugh easily, especially when someone tells me not to," Catherine won worldwide acclaim last year for her performance in *The Return of the Pink Panther*, the highest-grossing comedy in movie history. Breaking into giggles whenever she played a scene opposite Peter Sellers, she managed to break up audiences, too, and when the producers of *Space: 1999* wanted a character who would bring additional glamor and humor to Moonbase Alpha, Catherine seemed an ideal choice.

Though she plays an alien with a computer brain and the power of molecular transformation, Catherine says of her character: "I've tried to make Maya as human as possible. I felt that if I gave her an alien speech or movement pattern, the performance would get bogged down. I've given her a mischievous side, and the writers have made some of my molecular transformations funny.

"I have a sort of romance going with the character played by Tony Anholt, and once when he tries to kiss me I turn into a little old lady. In another episode, Tony makes me taste some awful beer he's brewed, and I say 'Oh, no, it doesn't affect me at all,' as I turn into Mr. Hyde. I don't get to play the transformations myself," Catherine discloses. The costumes and makeup are too different from Maya's, and in television series there isn't time to make the changes.

Making quick changes seems to have been a feature of Catherine's personal life, however. Born in Hungary, the daughter of Baron and Baroness Schell von Bauschlott, she fled her native country with her parents, sister, and two brothers during the Communist take-over in the fifties. Settling in the United States, she spent many of her school years in Washington, D.C. and New York, completing her education at the American School in Munich when the family moved back to Europe.

"I really wanted to be a teacher, not an actress," Catherine states. "I wanted to come back to the U.S. and go to a university, but my father said that he was putting two boys through school and couldn't afford to send me, too. I felt very cheated, as if I were being told that I didn't need an education because I was a woman, so I said that I was going to become an actress. I thought my parents would be

horrified, but they were very nice and sent me to acting school in Munich."

From acting school Catherine progressed to roles in German, American and British films, eventually settling in London after she married British actor William Marlowe, from whom she is now separated. Though she does not possess the power of molecular transformation, she seems to have led almost as many lives as Maya, and to feel herself something of an alien. "I've spent eight years in a country that I've come to understand, but I can't really call myself English," Catherine reflects. "I'm an American citizen, but I spend little time here. It's a little confusing wherever I go. I guess I'm pretty international."

With its international cast and fans all over the world, *Space: 1999* may be just the right setting for Catherine Schell. A charming and talented "alien," she would surely be a welcome invader, on or off-camera, wherever she appears.



SCI-FI IN BOOK AT THE PLANETARIUM

Something of special interest to all true science fact and fiction fans is the wide-ranging schedule of winter term courses being offered by New York's Hayden Planetarium, including a course entitled "Science and Science Fiction." The course will be taught by Ben Bova, the well-known editor of *Analog Magazine*. It will trace the history of science fiction, stressing its relationship to science fact, from Copernicus to the Apollo Project; the workings of the science fiction publishing and film industries; and the special forecasting strengths of sci-fi as compared to other forecasting techniques. Beginning January 12th, the course will run for six two-hour sessions and will cost \$40.00. High school students and senior citizens may enroll at half price, if there is space available. However, proper I.D. is required and registration must be in person. For further information, call 212-873-1300, Ext. 206, or write The American Museum-Hayden Planetarium, 81st Street and Central Park West, New York, N.Y. 10024.

FLASH GORDON LIVES!



Buster Crabbe as the intense, young, all-American space hero, Flash Gordon, from the 1936 Universal serial. Here Flash is examining a technically-advanced piece of equipment aboard his rocket-sled. (Too advanced for easy recognition by non-interplanetary folk.)

Right now, all across the United States, is a new resurgence of interest in the old-time *Flash Gordon* serials. Once again, nearly forty years after the serial's initial release, kids (and kids at heart) are faithfully following the weekly installments of the adventures of Flash Gordon and his friends (Dale Arden and Dr. Hans Zarkov) in their battle against the evil forces of Ming the Merciless.

But what about the man who portrayed the dashing outer space hero Flash Gordon—Buster Crabbe? Some stars from the "Golden Age of Hollywood" just seem to gradually slip away from public view and crawl into the woodwork. But not Buster. He was in New York recently as guest of honor at the 1976 Nostalgia Convention.

"I've just written a new book called *Energistics*," Buster said, when asked about his activities, "a book on how to stay in good shape. I've thought about the thing for over four years, putting together notes—keeping in one exercise and throwing out another. I didn't want to do the book *bing-bing-bing*. I wanted to think it out and write a book I could be proud of.

"Filmwise, I made a movie a few years ago called *The Comeback Trail*. It's about a movie company that hires this guy, an old cowboy from the movies, and talks him into making a comeback for a specific reason: the company is going to work him so hard that he will have a heart attack and drop dead. They can then collect the two million dollars insurance they've taken out on him. What the company

(Continued on page 60)

Without spaceships, stories of other worlds and alien races would be mere fantasy: the spaceship is the element of concrete reality that turns the fanciful into the possible. Motion picture artists take the possible and, relying on the premise that seeing is believing, make it real. In the past 75 years, movie spaceships have evolved greatly; they have instilled a sense of awe and a confirmation of man's limitless ingenuity.

THE DREAM MACHINES

75 Years of Movie and TV Spaceships

by JASON THOMAS and KEZ HOWARD



"Fire!"

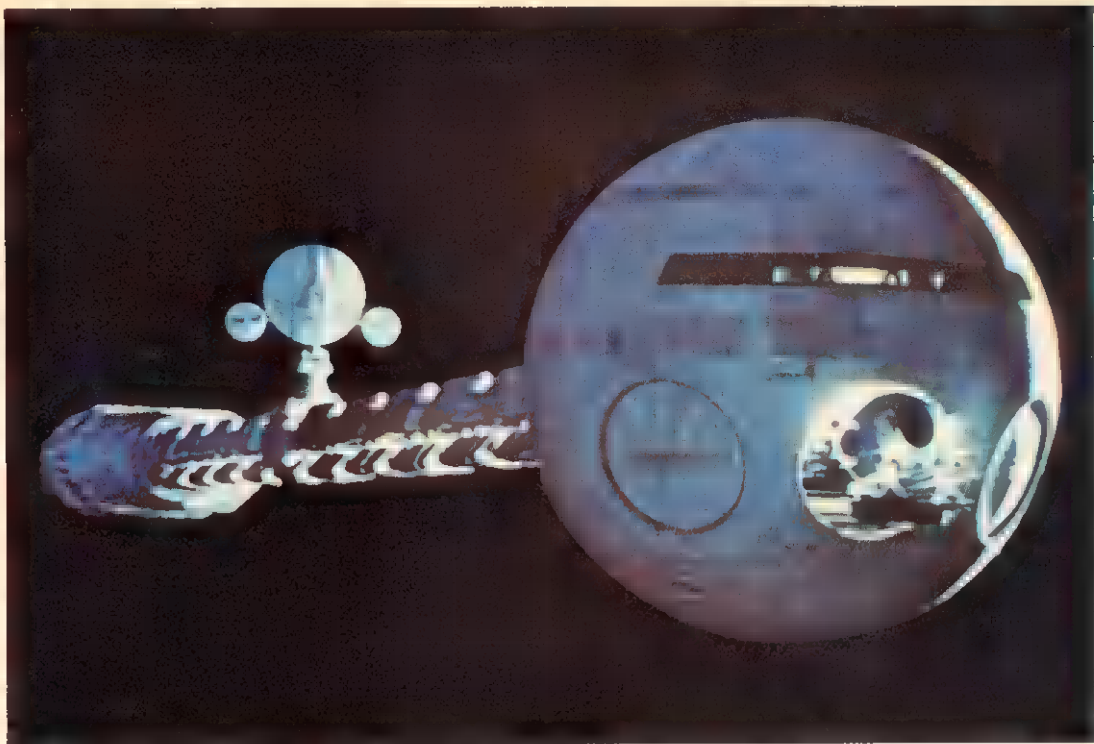
Jules Verne: *From the Earth to the Moon* (1865).

The movies first sent us to the moon in 1902. We were shot there out of a cannon.

The film was Melies' *A Trip to the Moon*—a landmark comedy based loosely on stories by both Jules Verne and H.G. Wells.

In the 1860's, when Verne was writing *From the Earth to the Moon*, and even after the turn of the century, when Wells was dreaming up *The First Men in the Moon*, there were only exhibition balloons to lift man into the air. Heavier-than-air craft were generally considered impossible. Rockets were children's toys imported from the Chinese. Nothing could travel faster than the steam locomotive—except perhaps the horse. Yet our two sci-fi founding fathers—devoted to assimilating all that their science had to offer—knew that in order to escape the earth's gravity, one would have to travel (in direct ascent from the earth's surface) at 37,000 miles an hour! And what could be faster than a speeding bullet?

In 1919 Wells was still laboring over alternate methods of space travel; he invented a helium alloy that defied gravity. In 1934 when he wrote *The Shape of Things to Come*, it still seemed to him that the most spectacular and efficient method was



MGM

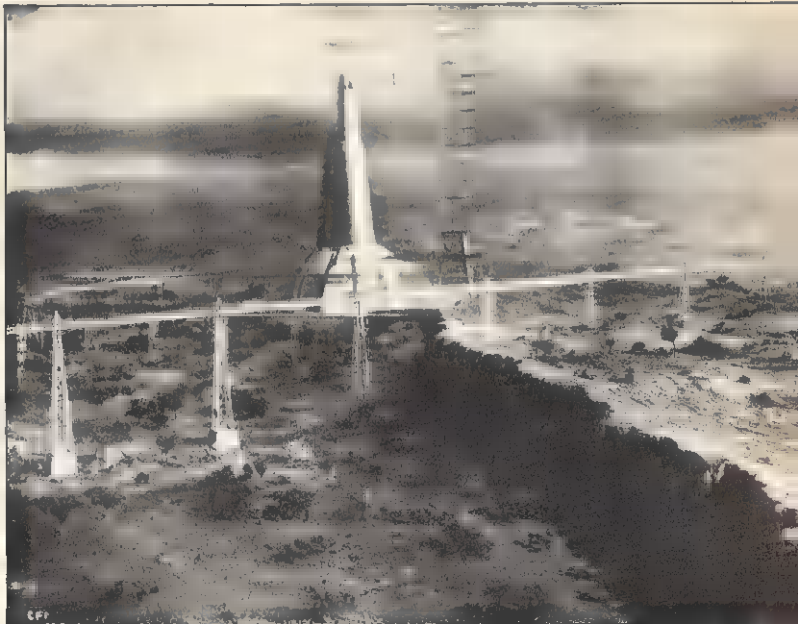
Douglas Trumbull's awesome "Discovery"—designed for *2001: A Space Odyssey*—reflects the science of present-day space travel and represents the ultimate in the esthetic and functional movie spaceships of today.

to shoot a manned projectile from a mammoth complex cannon. So, when the novel was filmed by Alexander Korda in 1936, under Wells' supervision, the cannon method was committed to film—magnificently—for the last time.

Science and imagination were overtaking the cannon idea. Heavier-than-air craft were commonplace by 1936. Robert Goddard's research on the possibility of high-altitude rockets had been published; he had demonstrated that a rocket would function in a vacuum and had unknowingly inspired the German V-2 scientists by launching a liquid-fuel rocket. Charles A. Lindbergh—an all-American real-life hero—had flown the Atlantic. World War II was vaguely brewing in Europe . . .

The world was ready for *Flash Gordon*—all-American vanquisher of evil, equipped with a rocket-plane, piloted much like *The Spirit of St. Louis*, that carried him safely through the vacuum of space. Flash was the embodiment of the popular heroics and popular science of his time.

The *Flash Gordon* strato-rockets made a funny buzzing noise; but remember: no one had ever heard a rocketship before. They flew at puzzlingly slow speeds and landed in odd

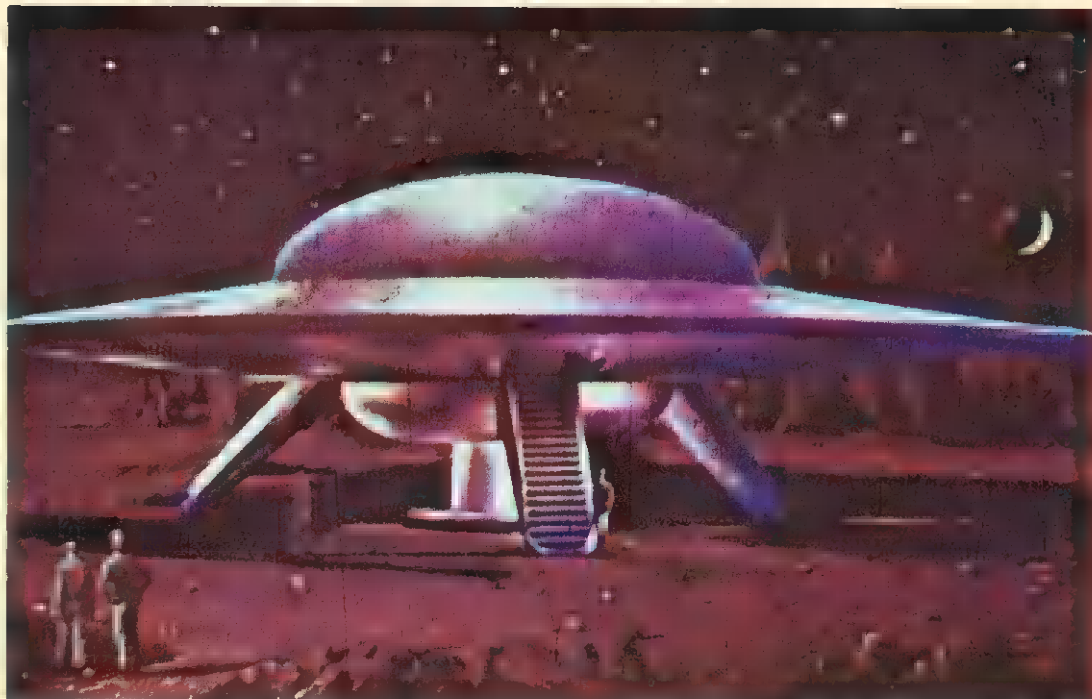


H.G.Wells' *The Shape of Things to Come*, published in 1934, was filmed under Wells' supervision to become a landmark movie in 1936. William Cameron Menzies designed the sets and effects—including the mammoth space cannon.



Designers of the 30's ships—such as the one that used in the *Flash Gordon* serials (top left) had little from reality to guide them; but the simple little vessels seemed space-worthy at the time. The design style was still influential in 1952, when *Zombies of the Stratosphere* (top right) was committed to celluloid. The porno parody of the type (left) was devised by Greg Jein for the current adult satire, *Flesh Gordon*.

The fabulous flying saucer made for *Forbidden Planet* (and used in several movies and TV shows since) took Earthmen to Altair IV. Most often, saucers have been for aliens.



spiral configurations; but, likewise, no one had ever seen a real rocket land. The first *Flash Gordon* serial was made in 1936 at a cost of \$350,000—more than double the usual cost for a serial. The investment was well made, however, for demand was so great that two more serials—*Flash Gordon's Trip to Mars* and *Flash Gordon Conquers the Universe* were made. Forty episodes in all.

The popularity of *Flash Gordon* established its spacecraft design as an industry standard. (The principle spaceship in that first *FG* serial was actually bought from the 20th Century-Fox back lot where it was junked after its debut in *Just Imagine*, a musical fantasy made in 1930.) For quite a while, spacecraft in serials and theatrical features were—like *Flash Gordon's*—stubby, balloon-like, small outside and unaccountably roomy inside, finned but not winged, sometimes as acrobatic as World-War-I biplanes, and thoroughly captivating and exciting to watch.

There were exceptions in the design trends, of course. Even since before the introduction of sound, there have been writers, directors and producers who aimed not to capitalize on popular notions but rather to pioneer in scientific accuracy. For example, Fritz Lang, in planning his film *Girl in the Moon*, relied heavily upon his famous consultants, Willy Ley and Hermann Oberth (who, in turn, relied upon the work of Russian scientist Konstantin Tsiolkovsky). Lang's girl is sent to the moon in a multi-stage rocket that blasts off from a water-cooled pad beside a gantry that has moved aside, while the world's first liftoff countdown is presented on film—in 1929!

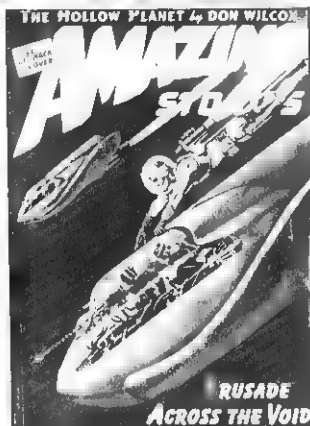
It was inevitable that our first real look at a functioning rocketship would change our movie-design concepts. That first look was a terrifying one that influenced designers for almost two decades: the deadly V-2 weapon used against England in World War II.

The German V-2 was 46.2 feet long, 5.4 feet in diameter, weighed 28,500 pounds, carried a 2,200-pound warhead, and could travel over 200 miles. It was beautiful to look at—the essence of simplicity. All those rocket tubes, landing sleds, fins and protruberances of the *Flash Gordon* rocket were missing. The V-2 was merely a graceful cylinder that tapered to a point at the forward end and had four small parallelogram-shaped stabilizers at the back.

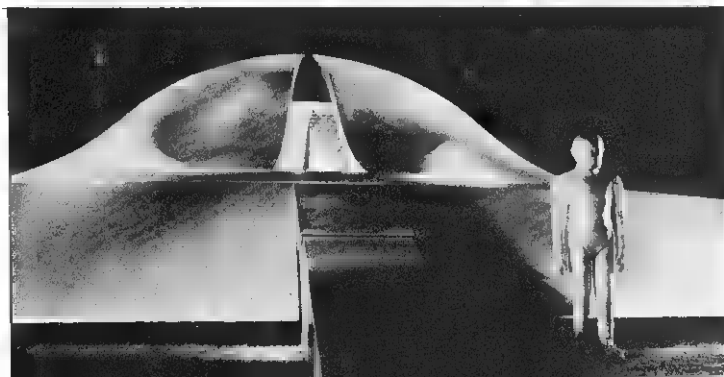
With only a few imaginative variations, that description of the V-2 also

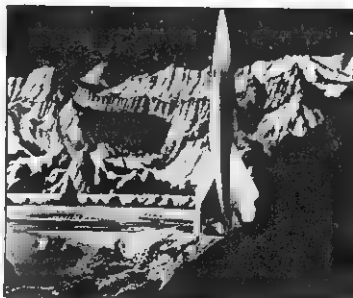
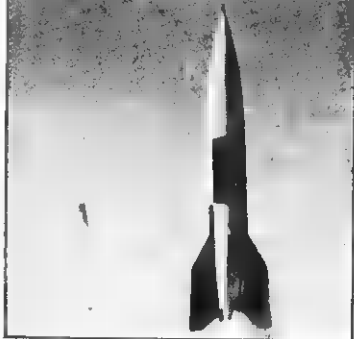


The spaceship of *The Man From Planet X* suggested an alien origin by resembling nothing imagined for space and air travel before (top). Even pulp fiction relied upon the *Flash Gordon* type fighter-plane spaceship design ideas (right).

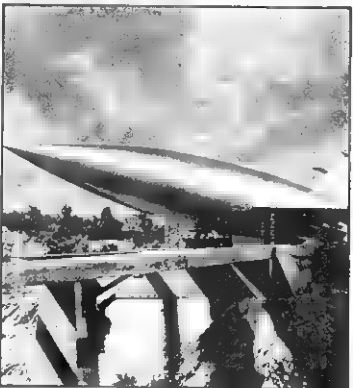


Two of the most famous alien vessels have been of the saucer variety: *This Island Earth* (1955) and *The Day the Earth Stood Still* (1951). The *Island* ship (below, top) clearly had a forward end; while the *Day* vessel (below, bottom) had no external features of any kind. Both were powered by methods beyond our ken.

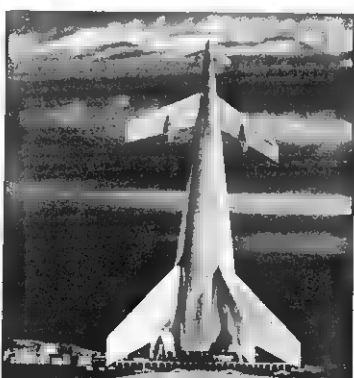
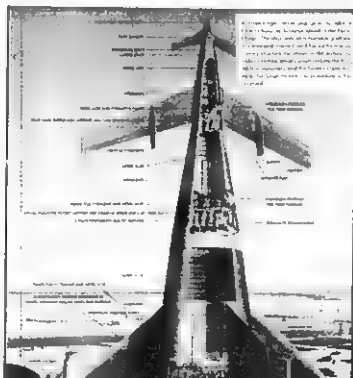




The horrifying V-2 (up left) of the Second World War led to the most graceful and powerful of movie spaceships; e.g., Pal's *Destination Moon* (up right) and *When Worlds Collide* (below right) and the more recent *Gorath* (left).



The convertible flying wing of *Conquest of Space* (1955) and the nose module of *Planet of the Apes* 1968 (above left and right) derived from the book *Conquest of Space* (lower left), as *Spaceways* (1953) (lower right).



fits the rockets designed for *Rocketship X-M* (1950), *Flight to Mars* (1950), *Destination Moon* (1950), *When Worlds Collide* (1951), *King Dinosaur* (1955), *World Without End* (1956), *Queen of Outer Space* (1958), *The Phantom Planet* (1961), *Journey to the Seventh Planet* (1962), *Monster Zero* (1965), *Gorath* (1968)—and a good many more besides. All of these were single-stage, direct-ascent spaceships.

Perhaps the most interesting of the V-2 types was the sleek space-age Noah's Arc designed for *When Worlds Collide*. Producer George Pal had to top his own spectacle of *Destination Moon* two years earlier; still, he wanted to make his new spaceship believable. Struck with the astronomical weight he was dealing with, Pal—as if subconsciously wanting a multi-stage vehicle—utilized a ship with a booster-rocket undercarriage to help it on its way up a mile-long ramp.

Arthur C. Clarke commented on this odd arrangement in a review of the film in "The Journal of the British Interplanetary Society" in 1952. "The takeoff is from a long ramp which, for some unexplained reason, dips down into a valley and then goes up the side of a mountain. (The only effect of such a dip, of course, would be to waste a certain amount of gravitational energy.)"

Apparently Clarke's point was well taken: that was the last time such a device was used in film. But even Clarke admitted that the unscientific take-off was thrilling.

As the world experimented with rockets—after World War II—so did Hollywood. Every new real design peculiarity was reflected in some Hollywood effort or other; *The Angry Red Planet* took a team of astronauts all the way to Mars in a vehicle that looked an awful lot like an Atlas missile.

Before the Apollo program was officially under way, Willy Ley (who had assisted Fritz Lang in 1929) and space artist Chesley Bonestell collaborated on two highly influential books: *The Conquest of Space* (1949) and *Across the Space Frontier* (1952). NASA has officially acknowledged the debt owed these books by the Apollo program. No acknowledgement was necessary from Hollywood—imitation being the sincerest form of flattery. Compare the detailed drawing from *Across the Space Frontier* with the spectacular vessel used in *Spaceways* (1953).

The Ley-Bonestell works also served as a basis for George Pal's visually wonderful *Conquest of Space* (1955) in which a "flying wing"—the final

stage of the multi-rocket journey from a "wheel" space station (much like the one in *2001*) to Mars—shed its central command cylinder (which became a V-2-like missile) for the return to earth.

While the world's imagination was caught up in the outpourings of brilliant minds like Ley's, Bonestell's, and Werner Von Braun's—and while the movies, the movie serials, and *Captain Video* (1951) were stimulating thoughts of alien worlds and alien motives—the basis for yet another design trend was brewing.

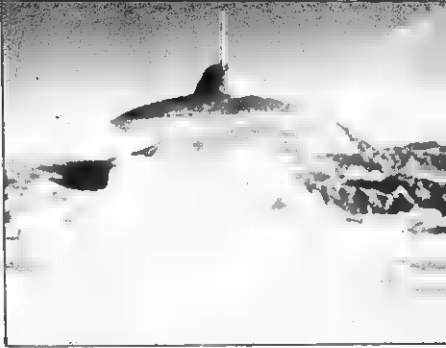
People had been occasionally reporting unidentified flying objects since roughly the time of Pharaoh Thutmose III, in 1500 B.C., but the idea first became an obsession on July 19, 1946. Almost 2,000 reports of "ghost rockets" emerged from Sweden.

Americans took the phenomenon to heart in 1947. On June 14, pilot Richard Rankin reported a formation of ten large "discs" flying northward from Bakersfield, California; and ten days later, businessman Kenneth Arnold reported a similar formation over Mt. Rainier. Since then, American UFO sightings have averaged 600 per year. In a busy year that figure has topped 1500 (1966 was such a year).

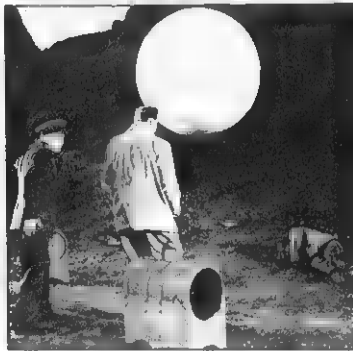
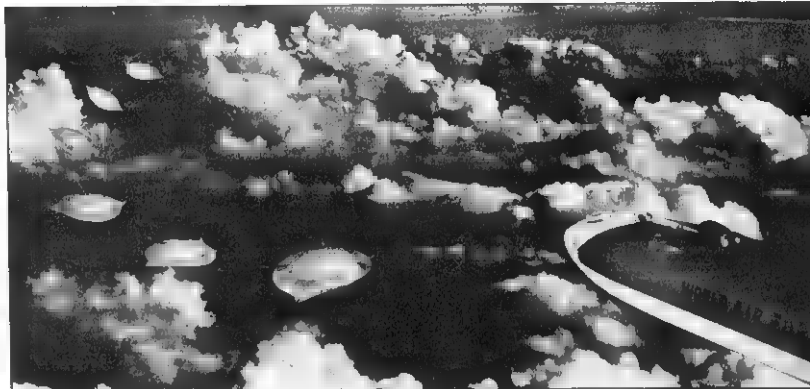
The shape of the UFO's varied—but along interestingly related lines: all of them—cigar-shaped, oval, round, football-shaped, or whatever—could be interpreted as a disc or saucer seen from one angle or another. It has been speculated that no matter what UFO's are, and no matter whether there's really anything there or it's just a cloud formation or a refracted light, there could be no more universal catch-all shape than "flying saucer."

Is it any wonder, then, that Klattu and Gort arrived in Washington in ■ wonderous "liquid-metal" flying saucer—in *The Day the Earth Stood Still* in 1951. This was one of the first and still one of the most famous movie saucers. It hummed and throbbed and had no visible moving parts—suggesting an anti-gravity type of motive power. Others in later films spun wildly (like gyroscopic frisbee-type mechanisms), sailed gracefully (like pebbles hopping over ■ pond), or roared conventionally from rockets along a trailing edge.

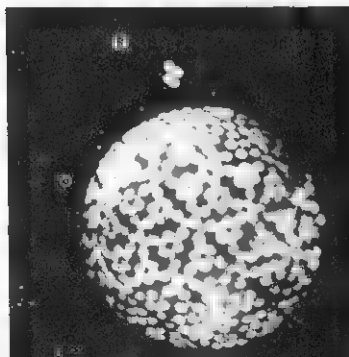
The saucer in *The Thing* (1951) was unseen except for its fin protruding above the ice. The first saucer in a color film was found underground in *Invaders from Mars* (1953). In *This Island Earth* (1955), the saucer brought scientist-abductors from

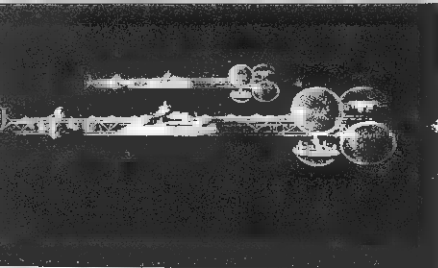


The invaders in *Earth Versus the Flying Saucers* (1956) were animated by Ray Harryhausen (up left); the little saucer after the sub (up right) in *The Atomic Submarine* (1959) was alive; the fleet (below)—*The Mysterians* (1957).

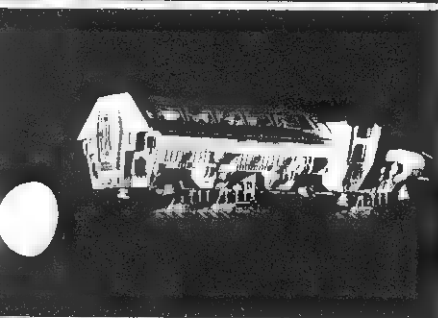


Spherical spaceship designs: *The Cosmic Man* (1959), a soft shape (up left); *First Men in the Moon* (1964), ■ clumsy shape (up right); *Star Trek* (1966), ■ light-encrusted world (lower left); and *It Came from Outer Space* (1953).

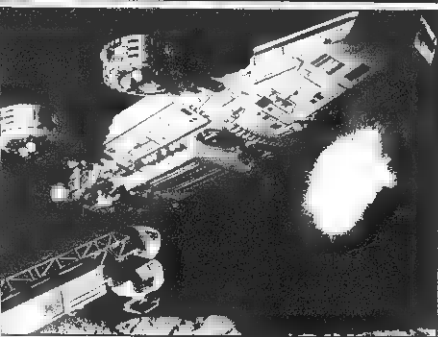




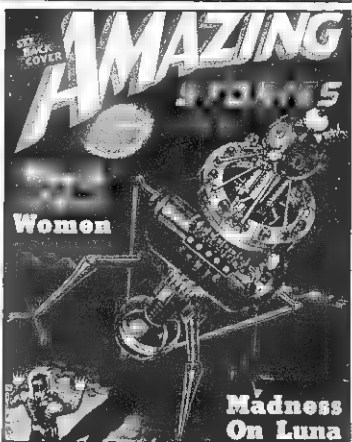
The designs of today (from top) — *Silent Running* (1972), *2001: A Space Odyssey* (1968), *Space: 1999* (TV, current), and most other recent efforts — inspired by the non-aerodynamic configurations of real NASA spacecraft, guessed at in the 30's by the artist of **Amazing** cover, as introduced indelibly by the Lunar Landing Module.



Metaluna. In 1956, Earth was nearly vanquished by saucers animated by the great Ray Harryhausen in *Earth Vs. The Flying Saucers*. Not aliens but Earthmen piloted the saucer to *Forbidden Planet* (1956). The saucers of *Invasion of the Saucer Men* and *The Mysterians* (both 1957) seemed indestructible. There were invisible saucers in *Invisible Invaders* (1959), and the saucer in *The Atomic Submarine* (1959) was a living thing. While most saucers were piloted by them, not us, and most were deadly, some—including those in *Ghidrah*, (1965) and Disney's *Escape to Witch Mountain* (1975)—carried benevolent sorts.



The saucer shape inspired a number of hybrid designs—most notably those based upon the sphere. Richard Carlson discovered a glowing multi-faceted sphere buried under tons of rock in *It Came From Outer Space*—the Bradbury story that was filmed in 3-D in 1953; other less spectacular spheroids appeared in *Attack of the Fifty-Foot Woman* (1958), *War of the Satellites* (1958), *Blood Beast from Outer Space* (1964). More recently, *Star Trek* utilized a light-encrusted sphere of enormous proportions in "The Corbomite Maneuver."



The design scheme utilized in *Star Trek* (1966-1968) was the most advanced (in movies or TV) of its day. While adhering to the notion that spaceships must be awesome and beautiful (an idea particularly right for *Star Trek*'s optimistic philosophy), Gene Roddenberry's team incorporated design principles governing craft that operated solely in a space environment. The *Starship Enterprise* is far more interesting than the simple sleek V-2 cylinder; and the Klingon and Romulan vessels are more fascinating than the most complex flying saucer. But the *Star Trek* designers capitulated to the idea that spacecraft—like aircraft—ought to be covered with strong metal skins.

Hollywood was a bit slow to assimilate the non-aerodynamic spacecraft design. Long before NASA showed us TV pictures of orbiting manned capsules—with their protruding antennae and other exposed plumbing—drawings and

detailed descriptions of fictional versions had been printed. To many, the Lunar Excursion Module seemed about as esthetically pleasing as a car wreck. Finally, though, Hollywood caught on. It became clear that the hyper-functional skinless machine was like a brain exposed—revealing its logic and concealing neither accomplishment nor error.

The magnificent interplanetary craft, *Discovery*, designed for *2001: A Space Odyssey* looked like naked intelligence.

The look of the present-day science-fiction film can effectively be dated from 1968—the year *2001* was released. From then on, scientific accuracy of design has been considered not only beautiful but necessary. Opening credits of major space films now typically carry the names of NASA advisors, who—sometimes unfortunately—see to it that today's concept of what's likely and possible is not overstepped. *You Only Live Twice* (1967) and *Marooned* (1970) are among the NASA-inspired films.

Television, too, has been closely following NASA and *2001*. *Journey to the Far Side of the Sun*, a 1969 TV movie, is among those TV ventures exploiting actual NASA designs. The monumental craft of *The Starlost* was suggestive of *2001*'s *Discovery*. *The Six-Million-Dollar Man* became bionic after his crackup in a fully authentic NASA "lifting body" craft. And *Space: 1999* has borrowed more than the colon from *2001*.

What will movie spaceships of the future look like? Like everything we know plus all that we've yet to dream about. Each new design will serve to illustrate mankind's power, intelligence, folly, and godliness. Each 21st Century design will reinforce the universal meaning of that 19th Century cannonblast in Verne's *From the Earth to the Moon*:

"... a pillar of flame darts up into the sky, half a mile in height. The earth shakes with appalling violence, and very few indeed of the countless spectators have sense enough left to catch the slightest glimpse of the projectile as it shoots rapidly upwards amidst the dazzling, blinding, blasting glare!" ★

Two hybrids: The ship in *Dark Star* (1975) combined older ideas with the NASA lifting-body shjape (opposite, top). The hefty, alien-looking vessel used in *Five Million Years to Earth* (1967) had elements of NASA re-entry modules, lifting bodies, even suggestions of the old *Flash Gordon* type of small "fighter" spaceworthy ship.



BRYNSTON FILM



SPACE: 1999

Starlog's complete guide to the second season continues in this issue with data on six shows just completed in London



That's Martin Landau in the space suit checking corpses in "Brian the Brain."



Twelve episodes were listed in the last issue (November) and the remaining six will be added to the guide as soon as the data can be obtained. There is no attempt to arrange these listings according to air dates, which will vary from station to station.

SEEDS OF DESTRUCTION

The moon drifts into a region of jewel-like asteroids. They seem to be causing a general power loss on Alpha, and Alan Carter and John Koenig investigate. On the nearest of the asteroids, they find faceted crystals that reflect multi-colored lights. In a cave, Koenig confronts a kaleidoscope of images of himself—one of which emerges as an independent entity! It is the duplicate Koenig that returns to the Eagle. Carter, unaware of what has happened, takes off for Alpha. After the duplicate Koenig goes berserk, Tony and Maya go to the asteroid to investigate—not knowing that they might release powers so destructive that the entire universe could be annihilated.

Screenplay: John Goldsmith

Guest cast: none



Ali! Ali! finds her origin! The
Character in C. P. De. A. B. C. is
out May's role from 'The Tinoco'.





confront

Guardian to

SPACE WARS

The moon slips through a space warp and is hurled 500 light years away—leaving John and Tony behind. The two are in Eagle One checking out a strange derelict in space when the awesome event occurs. Maya, meanwhile, is suffering from a mysterious fever which affects her ability to control her powers of molecular change. Dr. Russell can find no cure. So while John and Tony desperately search for the “hole” in space that will allow them to follow the moon’s passage, Maya is all but wrecking moonbase as she deliriously changes from beast to more terrible beast in her demented attempt to sieze an Eagle and return to her dead father on the destroyed planet Psychon.

Screenplay: Charles Woodgrove

Guest cast: none



NEW ADAM, NEW EVE

Magus claims to be a benign god, a “being” capable of magically providing the Alphans with a new earth, a new Garden of Eden—a chance to begin the human race anew. But Koenig is suspicious: Magus is too perfect an incarnation of Old Testament mythology and betrays a cunning behind his motives. Koenig is right: Magus hopes to create a super race by mating John Koenig and Maya. After luring John, Maya, Helena and Tony to the new “Eden,” Magus makes it impossible for them ever to escape and imposes his will to force the two Alpha couples to mate.

Screenplay: Terence Feely

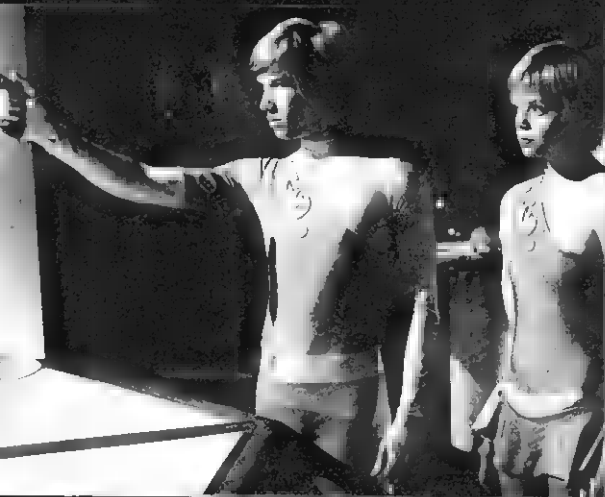
Guest cast: Guy Rolfe as Magus

A MATTER OF BALANCE

While exploring an apparently lifeless planet, Alpha botanist Shermeen falls victim to strange dreams. The dreams become reality as a fox, calling himself Vindrus, appears to lead Shermeen into a temple not far from the Alpha landing party. A monstrous creature guards the temple and allows only Shermeen to enter; but Maya transforms herself into a fox, evades the creature, photographs the interior of the temple, and leads Shermeen to safety. Vindrus appears to Shermeen again, but this time Tony is there, too. Vindrus tells part of the truth—that his people are trapped in a time distortion and are moving backwards toward extinction. Then Vindrus tells the rest: that they intend to substitute themselves for Alphans—one for one—a matter of balance—dooming the Alphans to extinction.

Screenplay: Pip and Jane Baker

Guest cast: Lynne Frederick as Shermeen, Stuart Wilson as Vindrus



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on the way may



on out to defensive as look

THE ~~MISSION~~ OF ~~WARRIOR~~ (PART II)

John Koenig is under observation, being treated with an experimental Brain Impulse Machine, when Sandra detects the approach of a faster-than-light ship that looks like a Superswift—a spacecraft that was still on the drawing boards when the moon was blasted out of earth's orbit. The Superswift lands, and out steps Tony Verdeschi's brother, Guido, followed by other friends or relatives from earth. Guido's scouting party has come, they say, to take the Alphas home to earth! When Koenig regains consciousness, he is told the good news and he rushes to Main Mission to greet the earthmen. But Koenig sees a group of hideous aliens and, on the monitor, not a Superswift, but an alien battle cruiser! Koenig orders the aliens destroyed, but before he can act, Tony countermands his order and Helena shoots John down. The aliens, meanwhile, are endeavoring to drive Koenig insane. . .

Screenplay: Terence Feely

Guest cast: Stuart Damon as Guido Verdeschi, Patrick Westwood as Dr. Shaw

THE ~~MISSION~~ OF ~~WARRIOR~~ (PART III)

Koenig convinces Maya to try the Brain Impulse Machine, which evidently immunizes Koenig against the hallucinations caused by the aliens. Maya agrees and learns the truth; transformed into one of them, she learns that the aliens are warriors who must recharge their ships and supply energy to their dying world. They need the remaining raw energy lying in the nuclear waste deposits on the moon, and they must detonate the dump in order to put the energy to use. Koenig and Maya learn that Alan Carter and two nuclear engineers—still influenced by the illusions created by the aliens—are on their way to the waste station. . . where they unknowingly insert a fusion rod that makes the obliteration of the moon only a matter of minutes away.

Screenplay: Terence Feely

Guest cast: Stuart Damon as Guido Verdeschi, Patrick Westwood as Dr. Shaw

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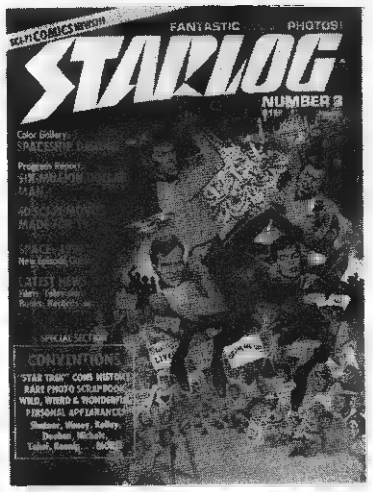


No. 1

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No. 3

STARLOG

180 Magazine, Inc. 1977-1978

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Lee Majors

The Six Million Dollar Man

By ISOBEL SILDEN

In the beginning there was *The Six Million Dollar Man*. And he begat *The Bionic Woman*. And together this television season they begat a bionic boy—not sexually but in a story sense. And on other shows, bionics are very in: The Captain and Tennille have a bionic watermelon; the Bert Convy summer show sported a bionic chicken (played by an actor because chickens are notoriously temperamental and untrainable).

How, one must wonder, does the original feel? The original being Lee Majors, who has achieved superstardom as this modern-day superman.

It has to be conjecture: Majors had had to make himself unavailable to the press in the interests of getting his job done. Alan Crosland has directed many *Six Million Dollar Man* and *Bionic Woman* episodes. He knows Lee Majors as well as anyone does, and he says flat-out:

"I am very fond of Lee personally and professionally. He is a very private person, and I believe he is entitled to his privacy. I also understand his reasons for wanting it. When the show became a hit, he became a freak. Everyone here on the Universal lot (and that numbers hundreds of people) wanted to bring their children and all their children's friends to meet Steve Austin. Lee was like an animal in a cage."

It is therefore understandable that Majors reacted as he did: the set was

closed. Closed to publicists, to photographers, to the press. No one, but no one, who was not directly associated with the series, could walk on that stage at Universal Studios. And no one associated with the series took exception to his mandate.

Crosland continues: "He comes here to work. He is always on time, and always knows his dialog. He doesn't play with the script. He has an instinct for his character. Lee himself is not too wordy a man; he is aware of the character he's playing and his feelings, and he portrays him honestly. I cannot," he repeated again, "say enough nice things about him."

The sentiments were echoed by the ABC publicist (Bob Palmer) who, like most publicists, has few illusions about stars. "He's a producer's dream. He's always on time, and he's reliable."

Palmer too understands why Majors won't take time out for publicity. But wistfully, he wishes he would.

Meanwhile, the show takes precedence with this perfectionist actor. Majors was born in Wyandotte, Michigan, a suburb of Detroit, and raised by relatives in Middleboro, Kentucky after his parents' deaths when he was two years old. Prophetically preparing himself for the role of Steve Austin, Majors was a star athlete in high school and a member of the Kentucky All-State football team. He won an athletic scholarship to the University of Indiana. An injury during his first year kept him out of competition for three years. He transferred to Eastern Kentucky State College for his senior year, and was graduated with teaching credentials. He received an offer from the NFL's St. Louis Cardinals in his final year at school, but turned it down. He'd developed an interest in acting and decided to go to Hollywood.



Though much maligned for shunning publicity, to banning network photographers from the set, Majors' co-workers understand and appreciate his desire to simply do his job and have some time to himself.

His first job was as ■ playground supervisor for the Los Angeles Park Department. That supported him while he studied acting with Estelle Harmon and later at the MGM Studio Acting School. He was chosen from over 400 actors to co-star in *The Big Valley*, an ABC series starring Barbara Stanwyck which ran for four years. From that hit, Majors went on to *The Men From Shiloh*, followed by *Owen Marshall*. For ■ time, he doubled from that series to *The Six Million Dollar Man* show. This then is the fourth part he has played in his 11 years in the business, and the biggest. It's the dream of every actor: the role that makes one ■ star. And he has hit it big!

In talking with Majors' friends, one gets the impression that the man doesn't have an enemy, but he is ■ quiet, withdrawn type—a younger Steve McQueen. He has said of Steve Austin—"He's a clean cut, all-American hero. I'm humbled by that."

It's type-casting. Majors is a clean cut, all-American type married to the perfect wife—Farrah Fawcett-Majors who combined the women's movement and her husband's identity by being one of the first hyphenated lady-stars in Hollywood when she and Majors were married in 1973. Up until now, she has made fairly regular appearances on her husband's program. This year, as ■ co-star in her own series, *Charley's Angels*, we will see her only once on *The Six-Million Dollar Man*.

Meanwhile, back on the set, faithful viewers are aware of progress in this third season. Majors is directing some of the episodes, fulfilling his ultimate dream. He is also demonstrating, via the story lines, that some of the alleged far-out themes are almost-actualities: witness the recent artificial gene created at Massachusetts Institute of Technology—and successfully transplanted into a living cell.

Steve Austin's attributes include being able to run 60 miles an hour. His eyes have a 20-1 zoom range. He swims like a dolphin. He pole-vaults 30 feet. He can smash a steel ship bulkhead, break chains, and smash doors. He is indeed the Superman of the Space Age, and he is not far from reality:

Modern Medicine magazine recent-

Steve Austin's much touted bionic abilities ■■ not, in reality, that off the mark in terms of putting together ■ "bionic person." The principle exaggeration is the price tag: the parts wouldn't cost anywhere near six million dollars.





Lee Majors's clean, All-American good looks and acting ability won him his co-starring role on *The Big Valley*. After that first break, he's never stopped working. At one time, he was on *Owen Marshall* and *Six Million Dollar Man* at the same time.

ly reported that there are \$25,000 worth of spare parts on the shelf, in a catalog as it were, to really assemble ■ bionic man. Steve's component parts are somewhat inflationary according to the actual costs of replacements, according to this august medical journal. Their price list included the bionic parts and the surgeons' fees. (No mention of malpractice insurance rates, it should be noted.)

A shoulder costs \$1,400, an elbow or wrist \$2,200. A hip good for 25 to 30 years (depending on if one does the hustle ■ lot, perhaps?) is \$1,300 and the same price applies to ■ ankle, but it will hold up only about 20 years. The brave new world is here.

As it is, viewers believe in Steve Austin's bionic bravery. Majors tells about a worried mother who wrote her local newspaper in Philadelphia for help: her 7-year-old son swallowed pennies to get iron in his body and dragged his foot to try to stop a car. The newspaper contacted Universal Studios, and Majors wrote a letter to the youngster explaining it was all make-believe. Remember, a generation ago youngsters were leaping off rooftops to imitate Superman. Now, they run in slow motion trying to emulate the show's camera tricks, which is considerably less harmful.

Majors says, "We use the bionic limbs as much as possible, but still keep the human element, so we don't get compared with *Batman*. I think you can believe the guy. He has feelings."

Executive producer Harve Bennett says very honestly: "The only thing I know is that we have to keep surprising the audience." Bennett doesn't win them all: once they put Majors on ■ treadmill on the back of a truck and drove at 60 miles an hour to make it appear he was running that fast. Instead, it looked preposterous, like ■ Charlie Chaplin movie.

Even Majors has admitted "Sometimes you feel like an idiot and the crew can't help standing around and snickering. You hit ■ wall and it doesn't give, or ■ fake iron bar doesn't bend."

Most of those little hassles have been eliminated: the steel beams are now made of styrofoam.

The production people prefer not to give away all their secrets, understandably. They want to retain some of the illusions.

It is not all trick effects on the series, however. Director Alan Crossland (whose late father directed Al Jolson in *The Jazz Singer* back in the 1930's, by the way) said proudly:

"I directed episodes one and three of this season's *Bionic Woman* where

Steve Austin's battle royal with Sasquatch was so popular that Bigfoot was granted a rematch with not only Steve, but also Jaime Somers on the fall premieres of both *The Six Million Dollar Man*, and, the following week, *The Bionic Woman*.

a weather control lab runs berserk. Lindsay has to run through bolts of lightning. We scissor high voltage arcs around her. She ran through those, while Lee was in an isolation section. We could have used his stuntman's arm easily, but Lee suggested: 'Wouldn't it be better if you could see my face while this is happening?'

Crossing their fingers and making sure the insurance premiums were all paid up, the crew wired Majors' own arm with a charge, and fireproofed it, of course. He was almost literally struck by lightning, as a rod sparked over him. It was a neat trick in every sense of the word.

Crosland also divulged that Majors does his own running when going forward off boulders and the like. A trampoline is buried and he jumps off it. The stuntman is called on when the action requires Majors to run backwards. It could conceivably be hazardous for him to run backwards into something and be injured. As always, stuntmen are expendable for this type of action and are in the business for just this reason.

"We keep his feats of strength within the realms of believability," Crosland points out.

As has been noted by now, Steve Austin and Jaime Somers will continue appearing on each other's programs throughout this season, with multiple-partners, adding more dimensions to both shows.

Will there be a Bionic Boy series, based on the popularity of Vincent Van Patten who played the title role in that episode in November?

Remains to be seen. Reactions of teenage girls who saw previews of the show would put the series on the air tomorrow: "He's foxy!" murmured several, dreamily. At this writing, no commitments have been made, nor announcements spoken at the network level. Even Steve Austin's telescopic zoom eye hasn't been able to see that far into the future.

But that too, as we say, is show biz. ★

From left to right: Lindsay Wagner, Sidney Clute, Alan Oppenheimer, Lee Majors, and Oscar Anderson.

One of the major innovations of the bionic series is the "crossing" from one show to the other of the principle characters and actors.



LOG ENTRIES

(Continued from page 41)



doesn't count on is the cowboy, who I play, getting back into good shape so that they *can't* do that to him! The film has a lot of laughs in it, but I don't want to see it released until three scenes, which I feel are inappropriate, are taken out."

Buster Crabbe still stays in fine shape himself, keeping trim at just about the same weight he was in 1936, the year *Flash Gordon* was first released. But how does Buster feel about the serials today, in 1976?

"You know, I down myself all the time about the serials, but the mail that I've gotten in the last four to six years made it all worthwhile. I get letters from people saying, 'You know, I was brought up with you. You were a part of my life as a youngster. I use to go see you every Saturday.' It gives me a good feeling."

As mentioned earlier, due to PBS's airing of the *Flash Gordon* serials (there were three), there is a new wave of interest in the all-American outer space hero.

"I think," said Crabbe in a recent interview, "that the renewed interest in *Flash Gordon* is fine. I'm surprised, though, when people recognize me because when I did *Flash Gordon*, I was bleached blond and had wavy hair. The renewed interest is very pleasing."

No matter who recognizes Buster Crabbe now, we will always remember him for his fine performances as Flash Gordon. As Buster's letters seem to indicate, Flash Gordon is one childhood buddy who never aged.

THE NEW RODDENBERRY STAR TREK NOVEL

Gene Roddenberry is presently adapting his first script written for the *Star Trek* film (which was rejected by Paramount), into a novel for Bantam Books. When asked what the novel will deal with, Roddenberry answered:

"Generally, the situation is that the five year mission is over and that it has been over for some time. Most of the regular crew have been promoted and, for the most part, are pretty unhappy with shuffling papers and other administrative jobs. Scotty has become an alcoholic, and McCoy has given up treating human patients to become a veterinarian, loudly proclaiming animals as the only sensible patients he has ever had. It gives us kind of a fun look at these people's strengths and weaknesses. In the story, there is a threat that brings them all back together again."

Gene said that the main thrust of the story deals with the meaning of God and whether or not God is much more and further beyond merely some entity that visited the Garden of Eden. Though confident of publication in the near future, Roddenberry wasn't exactly sure when he would complete the book.

NEW FORBIDDEN PLANET SOUNDTRACK

When MGM entered the science fiction field in 1954, they did it in a big way. *Forbidden Planet* was filmed in color and CinemaScope "With the Wonder of 4-Channel Directional Stereophonic Sound." The sets, costumes, and special effects all reflected the fact that this was a big budget movie.

At least two movie milestones were part of the production:

A delightful character named Robby made his screen debut. He was so popular that he made follow-up appearances in two later films. Robby, as everyone surely knows, was a robot.

The other milestone was the soundtrack "music." The score was composed and performed by Louis and Bebe Barron, a husband and wife team who had been experimenting with electronic music and effects long before



synthesizers became familiar studio equipment. The "electronic tonalities" they devised for *Forbidden Planet* so effectively created an atmosphere of other-world eeriness and at the same time encompassed the personal character emotions of love, fear, curiosity—and finally stark terror—that audiences immediately deemed it a classic.

But it wasn't melodious music, and the producers elected not to release an album. For over twenty years fans have hoped and begged for a record from *Forbidden Planet*, and thanks to the composers (who fought the studio red tape for months to get permission for release of their own score), there is now a soundtrack album.

The STEREO LP includes all the major sequences from the show (some 23 cuts in all) and conjures up amazing images of the actual scenes so many sci-fi fans have committed to memory. It's not background music in any traditional sense, but it is a collector's item of rare qualities.

The album will not be sold in record stores, but STARLOG has made arrangements with the distributor for orders to be filled through the mail. The price per album is \$6.98 plus 50¢ for postage and handling. Send cash, check or money order to: "Forbidden Planet" c/o STARLOG, 180 Madison Ave. Suite 1503, New York, N.Y. 10016.

P.S. In our article on sci-fi soundtracks from issue No.2 we mentioned an old David Rose record called "Theme from *Forbidden Planet*" which had nothing to do with the film at all. This new album is the Original Soundtrack from the movie.

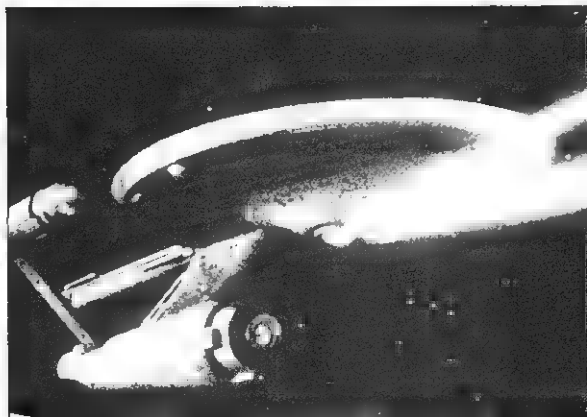


SOLARIS

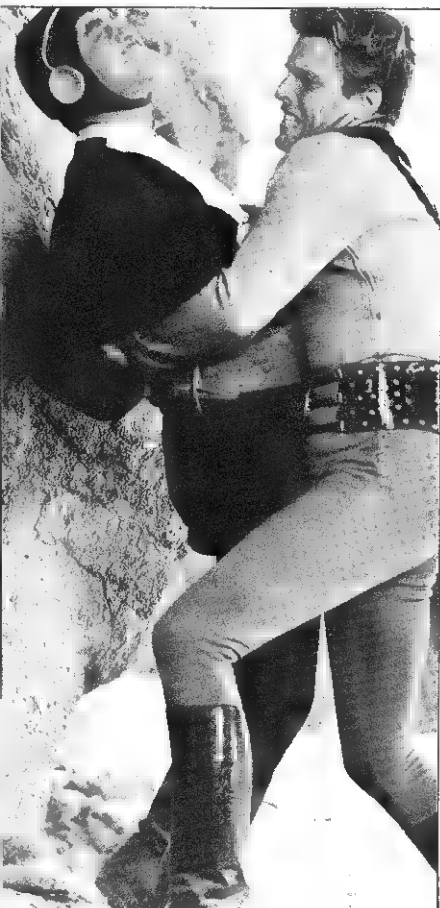
Currently for release in selected theaters across the country is a new film from the Soviet Union entitled *Solaris*. It is being billed as "a film with an artistic vision and moral concern light years beyond most science fiction movies" (San Francisco Chronicle). More descriptive, perhaps, is the quote from the Boston Globe: "This Russian science fiction film isn't really about science (the ray gun crowd that loved *Logan's Run* will be bored out of its mind). . . ." Based on a "first contact" scenario, it deals with manipulation of man from the inside-out, as an alien force—in this case, the entire, sentient ocean of Solaris—creates "real" entities from the thoughts and memories it has read in the minds of the scientists involved.

LASERS FOR DEFENSE

According to the Associated Press, "U.S. and Soviet scientists are racing for a revolutionary breakthrough to laser weaponry that could rival the birth of the atomic bomb and the intercontinental missile." High-powered laser (Light-Amplification-by-Stimulated-Emission-of-Radiation) weapons, strategically placed, could provide an impregnable defense field against atomic attack by vaporizing any enemy missile aimed at the country. Defense experts are predicting that the Pentagon will begin building prototypes as soon as 1979 and will have "something in pretty solid form for combat use by the late 1980's." Is this the beginning of the phaser weapon? The government isn't planning on it because, as one scientist put it, "It's just too expensive to kill people that way. Bullets are cheaper."

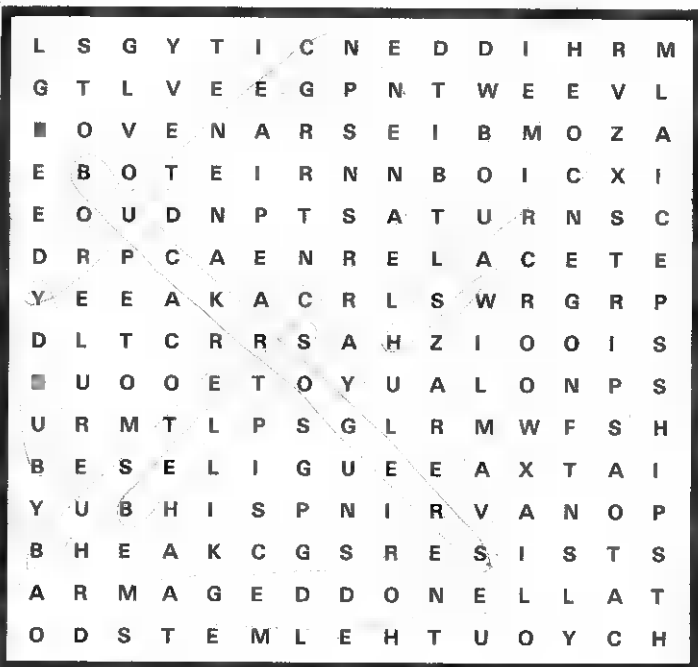
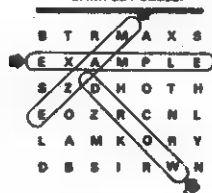


BUCK ROGERS



The 12-part serial, "Buck Rogers," started out as a novel, "Armageddon." The movie serial made its debut in 1939 and starred Buster Crabbe, who also played Flash Gordon and, of course, Tarzan. After a Rip Van Winkle sleep of 500 years, Buck awakens to fight the evil Killer Kane and various aliens. All capitalized words appear in the puzzle.

SAMPLE PUZZLE:



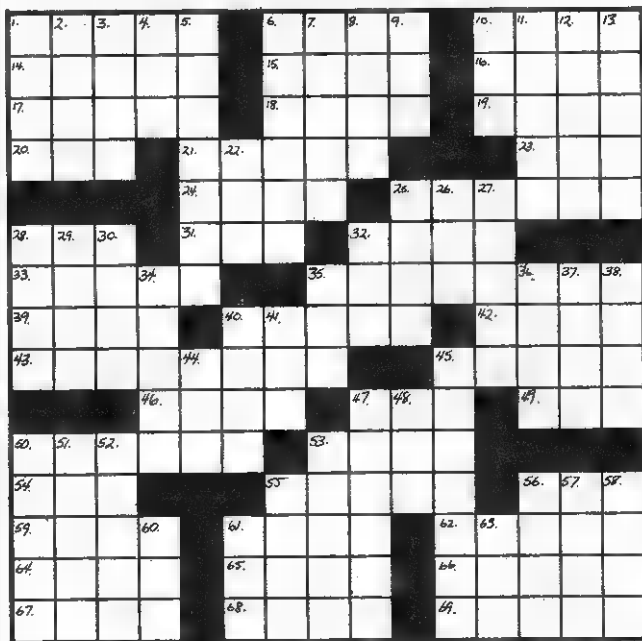
ARMAGEDDON (original novel)
Rocket BELTS
BUCK ROGERS
BUDDY (pal)
BUSTER CRABBE
25th-CENTURY
CRASH (dirigible)
CRIME
DR. HUER ("Good" leader)
Forces of EVIL
Forces of GOOD
GREEDY (Kiro)
HAN ("Evil" empire)
Special HELMETS

HERO
HIDDEN CITY
KILLER KANE
Constance MOORE (heroine)
Jackie MORAN
NIRVANO gas
NOWLAN (author)
12 PARTS (serial)
PILOT
PRINCE Tallen
RAY GUNS
REMOTE regions
RESISTS
ROBOTS
ROCKET

RULER
SATURN
SERIAL
Space SHIPS
SLEEP (yrs.)
SPECIAL effects
From comic STRIPS
TALLEN (ruler of Saturn)
WAR
WILMA (girl friend)
Rogers WINS
500 YEARS
YOUTH
ZOMBIES
ZUGGS

ITACROSSED

... being a delightful puzzle of words and terms and names from the science fiction field. No instructions required; everyone knows how to work a crossword. If you have trouble with the answers, check ours on page 64.



ACROSS

1. Centers of operation
6. *First Men in the _____*
10. Popular term for sci-fi creatures
14. Zola
15. Helper
16. *Time Machine* people
17. *A Visit to a _____ Planet*
18. Killed
19. Hebrew month
20. Cadet Corbett
21. Organized beam
23. Interrogate
24. At any time
25. Bulks
28. Catchall abbr.
31. Spaceman's kind of gun
32. Desire
33. Arabian boats
35. Gregory Peck space film
39. Sci-fi sea captain

40. *Journey to the _____*
42. What *The Blob* will do
43. Dr. Forbin's nationality
45. Decorate
46. Bank grant
47. Xenon, e.g.
49. Word of dissent
50. French fortress city
53. Culotte feature
54. Before
55. Planet in *Captain Video*
56. Football scores (abbr.)
59. *Mothra* meal
61. Operatic solo
62. Emanate
64. Landlady in 27 Down
65. Liquefy
66. Respond
67. Catch sight of
68. *Destination Moon* and *Conquest of Space* were _____
69. *The Day the _____ Caught Fire*

DOWN

1. Unsurpassed
2. Bullets, shells, etc.
3. Thailand's old name
4. Building addition
5. *Strangelove* star
6. Star of *Things to Come*
7. Houston footballer
8. German river
9. *Once In A _____ Moon*, 1934 film
10. Film apiarist's murder weapon
11. Fitzgerald & Raines
12. _____ on the Moon
13. Jockey's attire
22. *On the Beach* Gardner
25. *Red Planet* _____
26. Year, in Spain
27. *The Day the Earth _____* (2nd word is 53 Down)
28. Ferber or Millay
29. Film featuring giant ants
30. *Things to _____*
32. _____ of the Worlds
34. *The _____, the Flesh, and the Devil*
35. _____ in the Moon
36. *Seven Days to _____*
37. Poet Pound
38. At *Court martial*, Kirk could only _____
40. Traverse with a beam
41. Basic Alpha uniform color
44. Loser's slip
45. Racer in *On the Beach*
47. "Rub in" a victory
48. Objective
50. Author: 6 Across
51. American Indians
52. Summarize (inf.)
53. See 27 Down
55. Region
56. Russian ruler
57. Tribble hiding place
58. Brother of Cain
60. Culbertson
61. Current unit (inf.)
63. *20,000 Leagues under the _____*

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STARTEASERS ANSWERS

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NEXT ISSUE:
STARLOG No. 4

on sale
THURSDAY
JANUARY 13, 1977

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SERLING REMEMBERED

... I hope your magazine can help the slow, but steady movement toward quality filmed SF rolling onward. . . If I might offer a suggestion; how about a Rod Serling memorial issue? Surely his contribution to televised SF is as great as Roddenberry's.

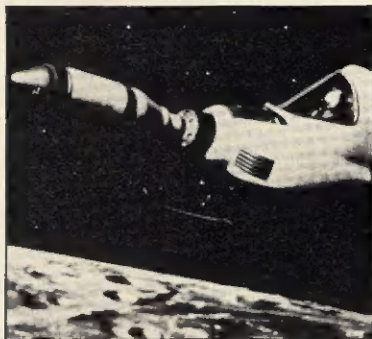
Amy Tedford
Salem, Mass.

Yes, we will be remembering Rod Serling as well.

... I was delighted to see the episode guides for *Star Trek* and *Space: 1999* and in a future issue I would like to see a complete animated *Star Trek* guide. Some color photos from the animated series would go well with that feature. I would also like to see something on *The Prisoner*, a

well-done ITC series starring Patrick McGoohan.

Bob Sargent
Reston, Va.



We would also like to see a complete guide to the animated version of Star Trek—we're working on it. The Prisoner happens to be one of our favorites, too, even though it ran for only half a season and the reruns were shown at 2:00 AM here in New York. Marvel Comics is in the process of adapting it to comic book form and it should be available soon. If we feel that it is a favorite of other STARLOG enthusiasts as well, then we will certainly run a review of the series.

... There's one question I'd like to ask: the *U.F.O.* series was o.k., but the music was way out! Where on earth would I get the music? Is it an album or a 45 record?

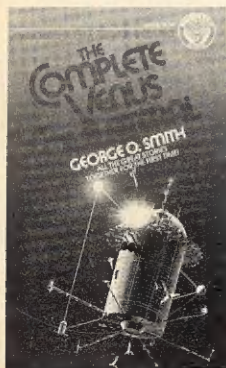
Abraham Rivera
Elmhurst, New York

Unfortunately, there is no place on earth where you can obtain the music: the soundtrack of U.F.O. was never released as a recording. ★

(Continued from page 17)

STAR WARS NOVEL

Keep your eyes open for the impending release of the novelization of the yet-to-be-shown Twentieth Century film *Star Wars*. George Lucas is writing the book, and why not? He is both the producer and the director of the epic film detailing the adventures of Luke Skywalker (changed from Starkiller, as reported earlier) during a galaxy-wide civil war. No news yet as to the date of publication, but it should be sometime in December.



BALLANTINE'S LATEST

Other new issues include several reprints, compilations of old series and stories under new covers, and, of course, brand new fiction. Leading off is Jack Vance's *To Live Forever* (192 pages, \$1.50), followed by *Martian Time Slip* by Philip K. Dick (224 pages, \$1.50); Jack L. Chalker's *A Jungle of Stars* (448 pages, \$1.50), and George O. Smith's *The Complete Venus Equilateral* (448 pages, \$1.95), bringing together for the first time the series begun in 1942 about a communications station in the same orbit as Venus. Continuing two other series are *Stellar Short Novels*, with selections by Gordon R. Dickson ("The Mortal and the Monster"), Andrew J. Offutt ("The Greenhouse Effect"), and Richard S. Weinstein ("Oceans Away"). Judy-Lynn del Rey has edited this collection, which adds to her series of short stories (*Stellar Short Stories I and II*). Also, *The Dream Quest of Unknown Kadath*, by H.P. Lovecraft, includes three novellas, including the title story, "The Silver Key," and "Through the Gates of the Silver Key." ★



This view of Pluto is reproduced by permission of the artist, Don Dixon. It is from his set of slides on The Terrestrial Planets. A catalog of slide sets, photographic prints, and original paintings may be obtained by writing to Don Dixon, P. O. Box 723, Rialto, California, 92376.

Seeing Pluto in the Mind's Eye

This is the first diagram, published in *The Scientific Monthly* of January, 1932, showing to scale the highly eccentric orbit of Pluto in relation to the other eight planets. At the present time, and for the first time in over two hundred years, Pluto is closer to the sun than Neptune.

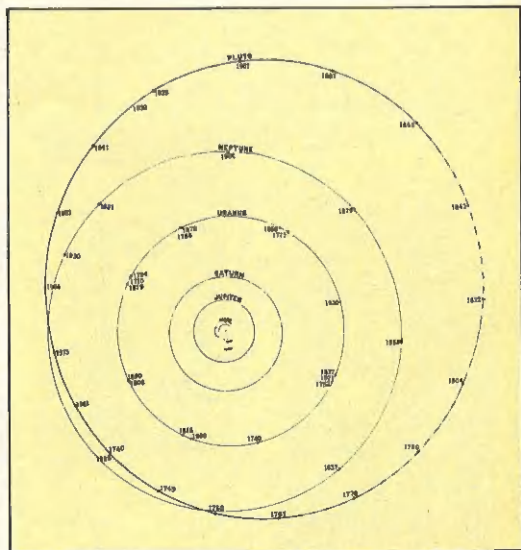


Diagram by C.O. LAMPLAND

The Search for Percival Lowell's Mysterious Trans-Neptunian Planet X

"Ever since celestial mechanics in the skillful hands of Leverrier and Adams led to the world-amazed discovery of Neptune, a belief has existed begotten of that success that still other planets lay beyond, only waiting to be found," wrote Percival Lowell in his *Memoir on a Trans-Neptunian Planet*, published in 1915.

Lowell proceeded to caution against simple wishful thinking; but in that now-famous *Memoir* he himself claimed to have evidence for a "Planet X" lying beyond Neptune and making itself evident through gravitational influences.

Lowell was not exactly laughed at, but neither was he taken at his word. A wealthy Bostonian, Lowell was undeterred by public apathy, because he owned his own observatory—Lowell Observatory in Flagstaff, Arizona. He went there and dedicated his time and energy to proving his theory single-handedly; but, having proved nothing, he died only a year later. His quest, however, had become a matter of family honor and dedication. The Lowell Observatory would carry on in his name.

From 1916 on, the problem was not so much that of locating "Planet X" as it was that of acquiring telescopes and cameras sensitive enough to record the dim and distant object expected to be only about 15th magnitude (a correct assumption).

In 1925, Observatory trustee Guy Lowell bought, with his own money, a component that promised success: a rough 13-inch disc that had to be polished into a finished lens. But Guy died before the task could be completed, and another member of the family, Percival's brother, A. Lawrence Lowell—then President of Harvard—took up the torch in 1927. He contributed the funds needed to complete the telescope-camera assembly.

Once operational, the photo-telescope had to be manned constantly, and hundreds of photographic plates had to be collected and compared. The task fell to an apprentice in Flagstaff, Clyde Tombaugh—a 23-year-old astronomy lover who could not afford a college education.

After he had been plate-making for nearly a year, Clyde finally saw something meaningful on two of his plates: a tiny point of light wasn't at the same position two nights in a row. Clyde had discovered Planet X—and won himself a scholarship to college.

The unnamed planet conformed so closely to what Lowell had predicted for it that no one has seriously considered the prediction and the discovery merely a coincidence. Planet X soon became Pluto—named (by an eleven-year-old girl, according to a persistent story) after the god of darkness.

The discovery of Pluto was announced on March 13, 1930—on the double anniversaries of Percival Lowell's birth and William Herschel's 1781 discovery of the planet Uranus.

So little is known today about Pluto that it would seem more appropriate to continue calling it Planet X. And much of what we do know is perplexing. It is now understood that Pluto is a terrestrial rather than a gaseous planet—in defiance of the accepted planetological theory that outer planets should be composed predominantly of gases. Also, the orbit of Pluto is so eccentric that some of the time (currently, as a matter of fact) it is nearer to the sun than Neptune. Many believe Pluto to be an errant satellite of Neptune or Uranus.

"Pluto," says space artist Don Dixon, "is so far away that we can do little but guess about its nature."

Even a guess, however, must be based upon whatever knowledge is available. Dixon, determined to be as accurate as possible, has reasoned that the planet "may be cold enough to have placid lakes of liquid methane, unrippled by tides or weather."

Such a lake, illuminated by a distant cold sun, has become the subject of his painting—his vision.

Below are copies of small sections of the discovery plates showing the movement of Lowell's Planet X along its orbit. At left is the plate of January 23, 1930, and at right, that of January 29. The very faint images are pointed out by the white arrows.



